NOVEMBER 1943

APOLLO

the Magazine of the Arts for

Connoisseurs and Collectors

JAN 8 1944

ROUBILIAC'S DAUGHTER?

EXQUISITE CHELSEA. 1749

In the Collection of the Lord Fisher

70 CENTS TWO SHILLINGS & SIXPENCE

S. W. WOLSEY

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GENUINE EARLY PERIOD FURNITURE AND DECORATION

Sixteenth Century

OAK STANDING HUTCH

PENTAGONAL FORM, THE SIDE PANELS WITH LINENFOLD

HENRY VIII. *Circa* 1525

71-72, BUCKINGHAM GATE, LONDON, S.W.1

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COUNTRY BRANCH: THE GREEN COTTAGE, RIPLEY, SURREY. **RIPLEY 96**

CAPTAIN FRANK GILBEY'S COLLECTION OF ENGLISH FURNITURE

BY M. JOURDAIN

THE chief distinction of the simpler types of mahogany furniture lies in its reliance on plain surfaces and also upon its ingenuity in cabinet work. English furniture of the late Georgian period was appreciated by a young Frenchman who visited London in 1784, and speaks of its main material, mahogany, as of " fine quality, with a brilliant polish like that of finely tempered steel." It is these qualities of fine material and ingenious cabinet work that have influenced Captain Frank Gilbey in forming his collection at Little Hallingbury Hall. This ingenuity is very noticeable in English furnishings and fittings of the dining-room, the sideboards and urns that function as knife boxes, the wine cisterns and cellarets. The sideboard of the late Georgian period, even when fitted with a cellaret drawer, afforded little storage for bottles, and was supplemented with a separate cellaret, a *garde de vin* made of mahogany and hooped with brass, having the inner part divided by partitions and lined with lead. Accord-

Fig. I, A. Oval wine cooler, brass hooped, with veneer on lid set in segments

Fig. I, B. Pedestal, with notches in drawer to take bottles, surmounted by cistern

ing to the *Guide* (1788) cellarets may be of any shape ; a little later Sheraton distinguishes between a spirit or bottle-case (which was made to hold a certain number of square bottles) and cellarets, which are " not made strictly to the dimensions of the bottles, but large enough to hold six, eight, or ten round wine bottles, and to have an ornamental appearance." An unusual cellaret in this collection is disguised as a chest of drawers as to its exterior ; the interior is fitted with four cellarets, the bottom cellaret, when drawn out, resting on bracket feet to support the weight of the laden drawer. The oval wine cooler (Fig. I, A) is as usual hooped with brass ; and on the lid the veneer is set in segments. The carved brackets to the feet are effective. A cistern, for water, or a tub, was also an adjunct of the dining-room, and was used for rinsing glasses, knives, forks and

Fig. II. Sideboard, with urn " polished like finely tempered steel," icepails and plate carriers

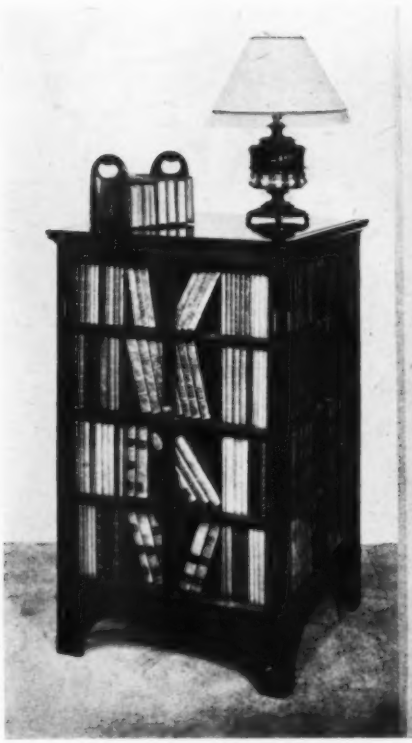

Fig. III. An original specimen glazed on four sides. The sides of each shelf blocked by slender dummy books

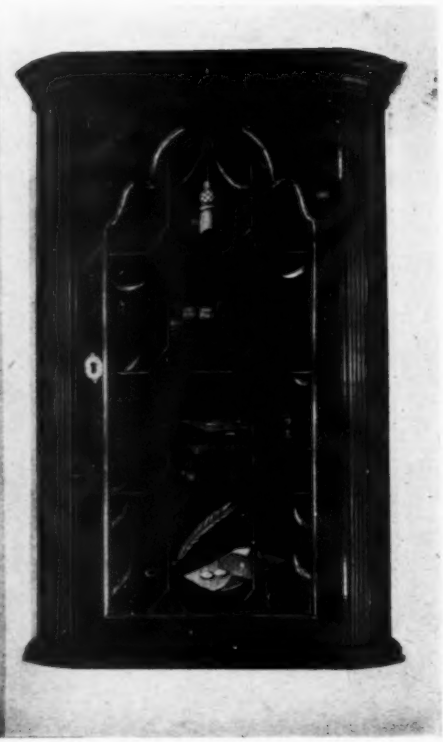

Fig. IV. Corner cupboard. The tassel, curtains, books, octagonal and diamond glazing, etc., are painted on door; legible titles on the painted books include Fielding's "Tom Jones" and Young's "Works"

Fig. V. PICTURE IN NEEDLEWORK, with unfaded colours; on the mount is the date 1809, and the names, Ann and Sarah Sparrow

Fig. VI. Unusual bow-fronted dressing-table with boxes inside the drawer mounted with handles instead of the usual small knobs

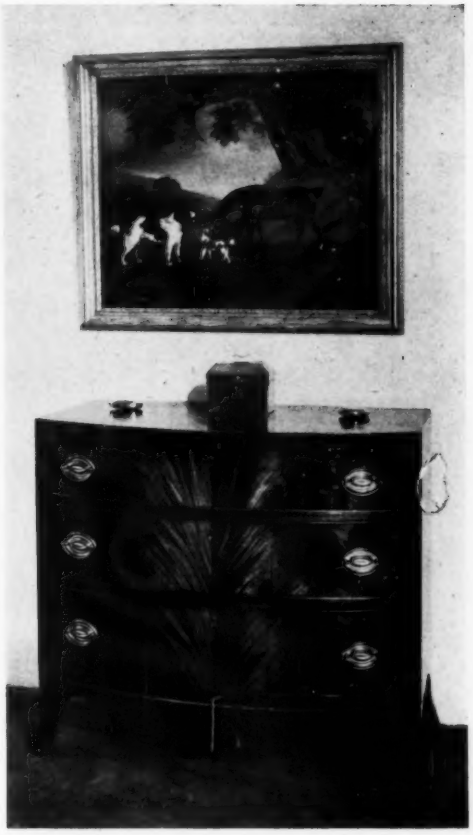

Fig. VII. The picture above the small chest of drawers by Cooper

spoons during the course of the meal. At Bramshill there was an oval mahogany tub which stood under and was attached to a small water-tank. In "The Honours of the Table" (1788) we read that "if there is not a sufficient change of glasses [the servant] should have a vessel of water under the sideboard, to dip them in, and should wipe them bright." The cistern, which is hooped with brass and finishes in a pine cone finial (Fig. I, B), served to supply water for such a purpose. The pedestal cupboard upon which it stands has notches at each side of the drawer at the bottom, to take a single bottle. Grouped above and under the sideboard (Fig. II) are two plate-pails or carriers and a brass-hooped cellaret. Upon the sideboard stand a mahogany urn, polished in the French visitor's phrase "like finely tempered steel," and fitted with a brass tap, bands, and lifting handles, and also two small wine coolers, each holding one bottle, that were placed on the table during the late Georgian period. An ingenious contrivance for securing hot food when the dining-room was some distance from the kitchen is a travelling trolley or hot cupboard on casters, which, when closed, appears to be a chest of drawers. The front is divided into dummy drawers; the lid, hinged in the middle, folds back. The interior is metal-lined and protects the wood from heat. A very practical and original piece of furniture is the square book-case or cabinet glazed on all four sides. The sides of each shelf are blocked by slender dummy books which form a fixed partition against which books placed on the shelf rest (Fig. III).

Hanging corner cupboards are a familiar feature of XVIIIth century furnishing, and they continued to be made on traditional lines throughout this period, remaining almost unaffected by the major changes of fashion. The painter who decorated the fronts of a pair of corner cupboards (Fig. IV) has simulated a glazing pattern of diamonds and octagons, and behind this appropriate contents of a cupboard, a draped curtain, books in careless order, and on the lowest shelf an ink-bottle and pen, and

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Fig. VIII. On the chest of drawers, which has the original handles, is a model of a brougham with pole and bar. The Dutch seascape above is signed Abraham Storck

Fig. IX. Small Mahogany Break-front Bookcase

coins. The title of one of these painted books, Henry Fielding's "Tom Jones," which was published in 1749, gives a date limit for these original cupboards. Among the few legible titles to be read is Young's "Works," perhaps those of Edward Young, the author of "Night Thoughts," whose collected works were published in 1741. A pair of somewhat similar painted doors from a cabinet also in this collection bear the painter's name: Doughty, Great Yarmouth, and the date 1861, and a Latin tag, *ars est celare artem*. Among unusual pieces in this collection is a bow-fronted dressing-table (Fig. VI), on which the boxes in the dressing drawers are mounted with handles instead of the customary small knobs; and also a needlework picture of huntsmen and hounds in a wooded country scene with a village and church to the right. The gaiety of the unfaded colours gives interest to this "sporting picture," which bears on the mount the date 1809, and the names of Ann and Sarah Sparrow (Fig. V). There are also some small mahogany chests of drawers which have their original handles (Figs. VII and VIII), and a small break-front mahogany bookcase (Fig. IX).

Fig. X. Dumb Waiter with tripod reeded in the Regency manner; the upper tray is supported by slender brass columns

THE ENGLISH CHAIR *BY MRS. WILLOUGHBY HODGSON, F.R.S.A.*

THE history of the chair is a subject not only of social but also of psychological interest in that its build, number and size varied throughout the centuries to suit the life, dress and occupations of the people.

In one of his " Canterbury Tales " Chaucer speaks of " wicker " chairs, but as he is the only writer who mentions them and as none have survived, we are left guessing as to what they were like. The earliest specimens that remain to us are those large, heavy oak armchairs, frequently carved with a Norman arch in the central panel, and sometimes inlaid with holly, boxwood and bog oak. These were the chairs used by our fighting ancestors, who, owing to the weight of their armour, would have had little use for latter-day specimens. In the XIVth and XVth centuries very few houses possessed more than one chair, though in a few a " little chair " for the lady of the castle appeared. The one and only big chair was used by her lord, and it seems that the expression " take the chair " may owe its origin to this custom.

In the reign of Henry VIII the feudal system began to be abolished and masters and servants no longer took meals together, an innovation which caused suspicion by both Church and State as likely to encourage plots. It was this change, however, which led to a desire for more comfort in family life, though descriptions of the furnishing of a gentleman's house of that period does not convey an idea of any great comfort. In " Manners and Customs of the English," Strutt says of the parlour: " Wainscoated walls and a table with forms, three joynt stools, a plain cupboard, two twisted chairs, three little chairs for women and four footstools, six tapestry cushions with arms embroidered in the middle, probably a striped Turkey carpet, and irons with a firefork in the hearth and two small backgammon tables." In the hall, which up to this time had been used as a dining-room, " a piece of tapestry behind or over the chief seat at the upper end of the hall, three tables with forms and trestles mortised in the ground and a hawk's perch." We also gather that the bedroom contained a bed with " black hangings," a cupboard and one chair. These furnishings do not apply to the palace or to the homes of nobles, where sumptuous brocades and embroidery enriched bed and other hangings, and where silver plenishments were not unknown in their bedrooms, large articles being lined and strengthened with wood.

A Tudor chair with triangular seat is often spoken of as an " Abbot's chair " from the fact that it was generally found in monasteries. It is a heavy, clumsy-looking object being composed of spindles turned on the lathe, those at the back being of considerable thickness, while smaller and more finely curved spindles were used for the sloping arms. One which originally came from Glastonbury may be seen in the Bishop's Palace at Wells.

Probably the most lovely specimen of Charles II period —1660–1685 (Walnut). Said to have belonged to Nell Gwynne
Victoria and Albert Museum

During the reign of Queen Elizabeth the standard of comfort became higher, and this is specially noticeable in the houses of the citizens and tradespeople, owing, no doubt, to the prosperity of the times. It is also noteworthy that they not only added embellishment to their homes but helped to found the Hospitals of St. Bartholomew, Christs', Bridewell and St. Thomas. We find in the writing of that delightful old chronicler Stow, many glimpses of the luxuries in these homes. He mentions the " window pillows and cushions of velvet and damask," and says that " in former times these were only used in the houses of great princes and peers of the land, though at this day those ornaments of estate and other princely furniture be very plenteous in most citizens' houses and others of like estate."

In the time of Charles I, and indeed ever since the reign of Henry VIII, it became the habit of rich people to employ French, Italian, and Flemish workmen, and to these we owe more elaborate and artistic design than those of our ruder craftsmen.

During the Commonwealth, luxury being discountenanced, the chair took on a plainer shape. It was squat with a plain leather back and twisted legs and rails. However, the reign of Charles II witnessed a return to the beautiful, and there is no doubt that the chair of this period was a thing of beauty. Perhaps the most lovely specimen is the elaborately carved chair said to have belonged to Nell Gwynne, which may be seen in the Victoria and Albert Museum. Stuart chairs were sometimes upholstered with a back panel and seat in velvet or damask, but those best known are the high, narrow-backed specimens in walnut with wicker panel and seat and twisted legs and rails. These and the day-beds in

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the same style were designs brought back from foreign travel by Charles and his followers. An interesting memento of this King came to light in Lambeth in 1752, when the Three Mariners Tavern was being repaired. This was an arm-chair with high elbows, covered with purple cloth and ornamented with gilt nails, the great height of the seat making it impossible for a man of ordinary statue to reach the ground with his feet when sitting in it. As King Charles is said to have been a well-known frequenter of taverns in Lambeth and to have been a remarkably tall man, it seems quite likely that this chair had really been used by him.

The high narrow back in cane, carving or stuffing continued to be produced in the William and Mary period. Many of these took on Dutch influence, such as marquetry, stained wood, walnut and oak. It is supposed that the height of the wig influenced their size at this time. A new departure in shape was brought in when the settee or double seat became fashionable. Seats also became wider to accommodate the voluminous skirts and breeches then fashionable.

In the reign of Queen Anne walnut became, *par excellence*, the wood used by craftsmen of the day for furniture of every kind, and those delightful and handsome chairs with cabriole legs and claw and ball feet are typical of the period. At first the shoulder of the leg and paw foot were plain, to be succeeded by the lion mask and paw foot, which later took on designs such as a leaf or human masks on leg and back. The most common ornament, however, was a shell carved on the back as well as upon the shoulder. A carved or plain splat was generally used at the back, but Dutch Queen Mary encouraged the use of needlework on seats and settees; indeed, it is said that she worked all the chair covers at Hampton Court herself. A walnut chair of about that time known to the writer is covered with needlework in which flowers, birds and animals disport themselves around a central *motif*, a little salt-glazed teapot on three tiny cabriole legs and feet, being a realistic copy of a piece of John Dwight's fine white earthenware fashionable in that period. The prevailing custom of using the cabriole leg has been traced to ancient China and Egypt, but was brought to our country by the Dutch in the late XVIIth or early XVIIIth century.

Carved and Veneer Walnut. One of those delightful and handsome chairs with cabriole legs and claw and ball feet. *Circa* 1715

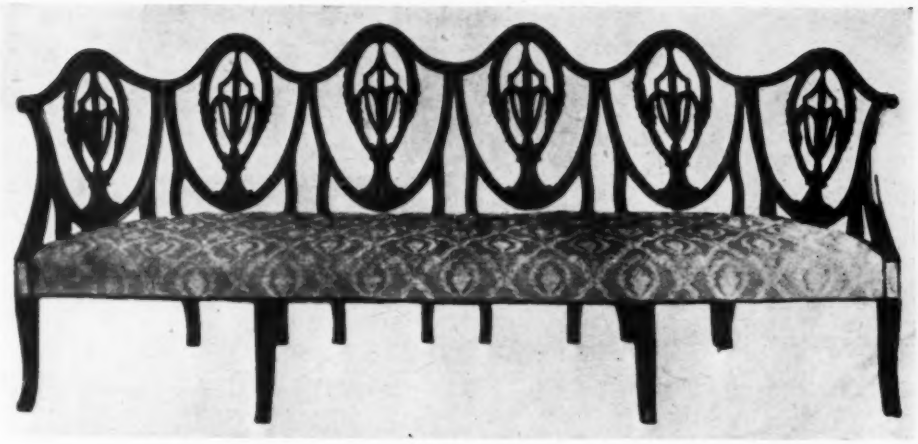
Carved and Painted Back. Embroidered seat. Late XVIIth century. It is supposed that the height of the wig influenced the size at this period

Victoria and Albert Museum

Chippendale at first employed the same shapes as those in use when he first made his appearance as a master craftsman, but he soon introduced fashions of his own, though whether he and his father would recognize the many examples which bear his name is a moot point, and, strangely enough, very few of the designs for chairs seen in his book, "The Director," published in 1750, have come to light, though it is possible he designed for others and only made a limited number himself. The writer is inclined to believe that the very elaborate ribbon and flower back and elaborately carved leg were the work of his school of admirers, her reason for this being the fact that she possesses a chair which a well-known expert from one of our national museums told her he considered to be Thomas Chippendale's own work. There are a pair of chairs of identical design in the Victoria and Albert Museum. The shape and pattern is simple and restrained, but there is a feeling and finish about the whole which is very satisfying. It is believed that Chippendale owed his inspiration to the work of Grinling Gibbons and the wood which he used enhanced its beauty. He was one of the first exponents of mahogany, which only made its appearance among our cabinet makers about 1725, and from its hard texture, beautiful graining and fine colour was eminently suitable for chairs. In the same illustrations will be seen a Chinese Chippendale chair, produced at a time when Chinese art was rampant in our country and copied by all the arts and crafts of the day. These chairs are always decorative, and the extra brackets which appeared between the leg and seat were approved because, while decorative, they strengthened the chair which, coming after more solid and heavy shapes, seemed to be somewhat frail.

Leading characteristics of Chippendale's work are the straight leg, five-sided, cut in three on the inner side, the elongated square back generally shaped like a Cupid's

low at the top, carving which when examined demonstrates the fact that it was executed with tools more primitive than those employed to-day. The comfortable stuffed wing chair with cabriole legs and feet and sometimes with plain legs and stretchers was first made by Chippendale, and those specimens which remain to us are frequently covered with fine tapestry in *gros and petite point*. The ladder back chair, generally made in Lancashire, is said to have been produced by Messrs. Gillow, who later on, in 1765, established a London branch, though they were carrying on business in Lancashire late in the XVIIth century. These chairs may be seen in Hogarth's pictures, the only other kind illustrated by him being those with sloping stuffed backs.



" It was left to George Hepplewhite to produce the most graceful and artistic work "
In Writer's Possession

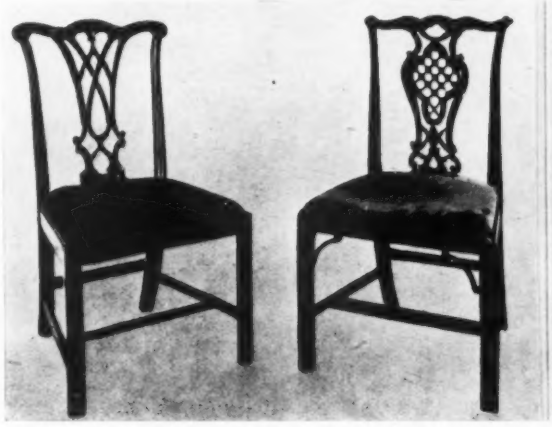
The influence of Chippendale died hard, though from the middle to the end of the XVIIIth century many beautiful chairs were produced by other master cabinet makers, among these were Ince and Mayhew, R. Mainwaring, the Brothers Adam, Hepplewhite, Thomas Shearer and Thomas Sheraton, each of whom brought out a book. Ince and Mayhew and Mainwaring were Chippendale's principal followers. but the Brothers Adam took a line of their own, introducing the classic style which in their day was adopted by almost every craftsman of note.

It was, however, left to George Hepplewhite to produce the most graceful and artistic chair of any made in this country. The shield-shaped back surmounted by the " camel hump " is a distinctive

(*Continued on page* 124)

Hepplewhite carved with wheat-ears and grass

Elaborately carved Chippendale. He owed his inspiration to the work of Grinling Gibbons
In Writer's Possession



Left to right : (1) Chair believed to be the work of Thomas Chippendale himself, in shape and pattern simple and restrained. (2) Produced by Chippendale when Chinese art was copied by all the arts and crafts in this country. *Both in Writer's Possession.* (3) One of a set of Regency chairs. Probably by Shearer. Note graceful and uncommon back ; but the small round seat spoils the balance
Courtesy of Sellicks, Exeter

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feature, the back being beautifully carved in low relief with charming designs such as the wheatear, honeysuckle and the Prince of Wales feathers, perhaps the most popular. The arms when they appear are plain or simply reeded, the legs are square or tapering, these last being called "Thimble toes," and are usually fluted or reeded.

The chairs made by Thomas Sheraton were, like his furniture, generally inlaid with other woods. The backs took on several forms, being shield-shaped, wheel-shaped, square or oblong; ornamentation sometimes took the shape of a vase or lyre as a central panel and often exhibit French influence. Painting classical or floral was employed, and the writer knew a satinwood suite which it was claimed had been painted by Kaufmann.

A set of twelve plain and two armchairs by Sheraton with wheel backs having a lozenge-shaped inlay of satinwood in the centre, were found by their owner when they first came into her possession to be so hard and uncomfortable that it was decided to have them re-stuffed. Imagine her horror when the covers were removed to find that the stuffing consisted of strips of fine tapestry, the beautiful needlework being mutilated beyond hope of repair!

Perhaps the most English of our English chairs is the Windsor. It was originally made by Chippendale and continues to be manufactured to-day for week-end cottages, the kitchen, and for inns, but will always be associated by readers of Dickens with Mr. Pickwick and the taverns visited by him and his friends.

The little chair of our last illustration was made during the Regency period, probably by Shearer. The back is graceful and uncommon, but the whole balance is spoilt by the small round seat which appears out of all proportion to the rest of the chair.

During the first quarter of the XIXth century chairs made of mahogany and of dark rosewood were inlaid with brass. The seats and sometimes a panel at the back were of cane; they are generally of stout build suitable for the dining-room and were brought out originally by the firm of Seddon & Co. about 1803.

MEMORIAL TO P. WILSON STEER, O.M.

On Wednesday, October 27th, there was unveiled in St. Paul's Cathedral a memorial tablet to Philip Wilson Steer, O.M., in the presence of members of the artists' family and representatives of the Royal Academy.

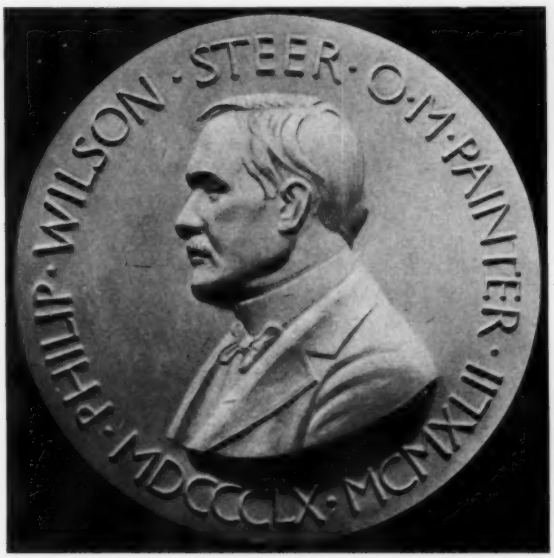
IN MEMORY OF
PHILIP WILSON STEER O.M.
PAINTER
BORN 1860 · DIED 1942
this stone was set up by his Kinsfolk
Friends & Fellow Artists

In a moving address Dr. MacColl, charging the Dean on behalf of the Artists' committee and subscribers with the custody and care of this "commemoration stone" almost apologized to the shades of his old and great friend for this public memorial, on the grounds that its place in the *crypt* ought not to affront the painter's well-known "shrinking from display."

The history of this memorial in the "Painters' Corner"—corresponding to the "Poets' Corner" in the Abbey—began with desire of other artists to honour their distinguished fellow. On the initiative of the Chelsea Art Club a committee was formed, under the chairmanship of Mr. Henry Rushbury, R.A., and of which Messrs. A. S. G. Butler, F.R.I.B.A. (Treasurer), Ronald Gray, Charles Wheeler, R.A., James Wilkie and Dr. MacColl himself were members, in order to

start a Wilson Steer Memorial Fund, for which Sir Alec Martin acted as Treasurer. They hoped that there might be a sufficient surplus of subscriptions beyond the cost of the memorial stone to institute an annual silver medal with a small bursary for students in the Slade School where Steer was for many years a teacher. This hope was not disappointed. The amount collected to date—and more is still expected to come in—being £1,530. Dr. MacColl attributed this success to three causes: "(1) Publicity granted by the Press; (2) support from members of the painter's family; and (3) the devotion of the Treasurer, who issued personal appeals and defrayed all expenses," so that—in Dr. MacColl's own words—"not the price of a stamp has been deducted from the contributions."

The slab, here reproduced, was designed and carved by Mr. E. R. Bevan. The Silver Medal, also reproduced, is by Mr. Dyson Smith.



The surplus will provide not only for the annual cost of the medal and a money prize for painting at the Slade School, but also for small bursaries in aid of needy students in the same school.

THE COVER

A CHELSEA PIECE: LORD FISHER'S HEAD OF A CHILD

When I first saw this head, thanks to Dr. Bellamy Gardner, my first impression was of the superb quality of the modelling: imagine the glaze away, and the terra cotta, small as it is, would have ranked very high among sculptors' models of the period. Next came a definite impression that the work was a portrait, a faithful reproduction, that is, of a living child: was it possible to conjecture whom it could represent?

There was one child, and so far as we know only one, who had a special connection with the Chelsea factory, Sprimont's goddaughter, Sophie Roubiliac, "avec pour parrain Nicolas Sprimont" as the Registers of the French Church of Savoy and Spring Gardens have it; Sprimont was present, the babe "etant présentee au Batême par Nicolas Sprimont et par Catherine Roubiliac"; the French form of the surname, never once used by Roubiliac himself, may be noted. I have already suggested (*Life and Works of L. F. Roubiliac*, page 71) that the model for the girl angel on the tomb of the Duchess of Montagu at Warkton may have been a study from Sophie, who was five years old at the Duchess's death: the idea of a girl angel was new, and noteworthy, said a writer in the revived *Spectator* of 1755, and my suggestion, I think, holds the field, for we know from unbroken family tradition, told me by the sculptor's great-granddaughter herself, that Roubiliac modelled the figure of Britannia on the Warren monument in Westminster Abbey from his lovely second wife "the beautiful Miss Crosby"; what more natural than that he should take his girl angel from his little daughter? And there is, I think, a definite relationship between the child angel at Warkton and the Chelsea bust: the girl is older, but there is the same broad brow, the same mouth, the same modelling of the skull. We shall not, I think, be rash in assuming that Lord Fisher's head is a portrait of Sophie, done perhaps for her godfather, and glazed and fired at the Chelsea factory for the delight of Sprimont and posterity.

KATHARINE A. ESDAILE.

COLLECTING AND CONNOISSEURSHIP:
ADVICE FOR BEGINNERS

BY HERBERT FURST

We have good reason to know that in these days the number of Connoisseurs and Collectors is steadily increasing. It is to the new-comers *that we venture to tend the following "advice" in the belief that it may cause them to see their "new love" in an even more favourable light than their first sight of it has no doubt already kindled.*

THE instinct for collecting seems to be a natural urge, for it is found even amongst the lower animals, many of whom are certainly collectors and "connoisseurs" at least of food, with a very pronounced preference for or aversion from stuffs they like or dislike, and a most curious flair how to get what they want and avoid what they do not want.

However that may be, it is at any rate certain that there are few of us who were not "collectors and connoisseurs" in our schooldays, though the number of those who were already in their youth interested in ART is probably greater amongst the females of our species than amongst the males. That is natural. If one wished to account for it philosophically one would say that the *æsthetic* is the feminine, the *technical* the masculine quality in our minds; and since both are involved in connoisseurship and collecting, women are apt to be attracted mainly by qualities which fascinate the eye, men by those which rouse the sense of curiosity in the mind. Women are rarely either connoisseurs or collectors of things for which they have no *personal* use, whether as regards themselves or their homes, a limitation on the whole foreign to men, who are more likely to suffer and to cause inconvenience by the objects they accumulate.

Normally it is the Collector who develops into a Connoisseur and not *vice versa*; that, at least, applies to those who make their collections *in ipsissima persona*, employing experts, if at all, only as advisers. Before *the great slump*, i.e., before 1929 or thereabouts, the collector who blindly employed an agent and thus amassed great collections of priceless works of art of all kinds without ever even seeing them, let alone knowing more about them than their individual cost to him, and perhaps not that, was not unheard of.

In the normal course of events the beginner having for one reason or another become attracted to one class of *objets d'art*, say pictures, or glass, or porcelain, or pottery, soon discovers that one cannot judge by *looks* only; one cannot rest content with having looked *at*, one must look *into* things. That means that one must learn something both of history and of craftsmanship or technique. It is then that one, generally to one's surprise, discovers that there is much more to learn about either than one had imagined. Therefore *one must specialize*. It was not always so. In the XVIIth century, when collecting and connoisseurship began to become a *craze*, all manner of heterogeneous objects both of nature and of art were greedily collected. Evelyn, visiting Naples in 1645, was invited to view "the collection of exotic rarities in the Museum of Ferdinando Imperati, a Neopolitan nobleman and one of the most observable palaces in the city, the repository of incomparable rarities." These included, amongst other things, "The male and female Camelion, an extraordinary great crocodile . . . The Mandragoras of both sexes . . . a petrified fisher's net." Some six years later—in 1651—when he was in Paris, he goes to see "The collection of one Monsieur Poignant, which for variety of Achates, Chrystals, onyxes, porcelain, medails, statues, relievos, paintings, taille douces and antiquities might compare with the Italian virtuosos."

If such apparently undiscriminating "gluttony" of taste makes us smile, we should remember that it is a touching sign of the tremendous newly awakened enthusiasm for pure objective knowledge of which the Christian world had been starved for nearly two thousand years; and further, with less satisfaction, that museums to this day, and more especially in our provincial towns have not quite rid themselves of the flavour those private cabinets of "rarities." Yet, after all, the British Museum itself owes its composition and character to this thirst for knowledge that inspired, for example, the famous Dr. Mead's *Museum*, which in its time, the XVIIIth century, was regarded as "a repository of all that was curious in nature or in art." But Dr. Mead already found it too much for one man, for "he constantly kept in pay a great number of scholars and artists of all kinds who were at work for him, or for the public." In the course of time museums, beginning with one man's collecting urge, have grown into institutions requiring a whole staff of specialists, every class of collectable objects having since developed into a branch of science or special connoisseurship.

Historically considered, there is also quite another kind of institution to which society as a whole owes a debt of gratitude, particularly in regard to the appreciation of art, and that is the Auction Rooms. We forget that well into the middle of the XVIIIth century the auction rooms in London were *the only* public picture galleries, which accounts for the fact that the pre-view days as well as the actual sales days were social events of considerable importance. We learn from Hogarth's friend, the Swiss miniature painter Roucquet, that Auction Room Exhibitions "amused Londoners in the same way that the Exhibitions of the *Salon* amused the Parisians, and have made the taste for pictures general in London; they have awakened interest, and the public has acquired from them some knowledge of the different schools and masters" (Whitley). True, he also comments sarcastically on the "clever players" in these auction rooms who understand the game and there "put into practice all kinds of means for making dupes." He is especially scathing about "the humbug *vertu*," which he declares, "is much more out of fashion in France than in England . . . and consequently modern performances are much encouraged," adding ingenuously, "mine amongst them." This comparison in favour of France nevertheless did not prevent him from writing a book in praise of British art, nor from publishing an amusing satire against Diderot's *Peinture en Cire*, with the

title which runs, in translation, "Painting in cheese or cheesecake, invented with the laudable object of gradually discovering fashions of painting inferior to those which already exist." All of which may call to mind the good and the bad influence of the French School and the *École de Paris* of to-day. Roucquet no doubt was a wag, but here is an answer to him and to others who still complain of what he calls "the game," and that is that the dupes themselves have always *asked for it*, by hoping to *cash in* on matters about which they knew nothing and were too indolent or indifferent to acquire knowledge.

Here we have reached a point on which the beginner may welcome advice and reassurance. One of the things he probably fears most is that of being taken in by the unscrupulous. "Is this a signed Rembrandt? Is that a Sung Jade? Is this Chelsea China? Is that a genuine Chippendale Cabinet?" Such are the kind of questions the experienced collector would not and the Tyro should not ask at all. The *first* question the budding collector should ask should be addressed to himself, somewhat after this fashion: "I like the look of this picture, or that stone, this bit of china, that cabinet. I wonder why?" He may then proceed to examine the object more closely; perhaps more often than once still interrogating himself and possibly putting questions resulting from this self-examination to the vendor, until taking all into consideration, he still feels he wishes to possess it—"If," he will say to himself, "it is not too dear." But too dear for what? That is the most important point. He will make a fundamental mistake if he wishes *first* to ascertain whether it is too dear *for what it is*. At this stage an answer to that point, whatever it might be, would be irrelevant. The first thing in respect of cost is whether the object is too great for *his* purse; whether the article itself is genuine or faked, rare or common, in good condition or in a poor state, whether he could sell it again at a profit or not; all these things are considerations which would follow later. If he is prepared to pay the price asked he should buy the article *because he likes it*. Then he can start going into all those other questions himself, picking up all the information he can from whatever sources. He will thus imperceptibly find himself launched on his career as a Connoisseur *sans peur et sans reproche*. He will be without fear because he has spent no more than he could afford on something that gives him pleasure; he will therefore have nothing to reproach himself with even if subsequent better knowledge should prove his money wasted. On the contrary, he will have bought experience at a reasonable price. If, however, the grounds for his liking are sound it is quite as likely that even if he has not acquired a fortune he may at least have had his full money's worth. It must be granted, however, that if he happens to be born without eyes to see or fingers to touch, that is to say, without a sense of design or the quality of textures, in short, without natural taste, then, perforce, he is liable to be *taken in*. Which is only to say that connoisseurs and collectors are *born*, not made.

If connoisseurship is inborn as a tendency, that does not mean that he can therefore dispense with the acquisition of knowledge. *Flair* alone will not be sufficient; but, like an artist, he must learn by study and practical experience. The beginner has this to inspire him: gifted with the necessary sensibility and the desire to learn from experience, there is nothing to stop him from becoming an expert himself. That being so, he need not, and indeed should not, depend on expert opinion, though it would be foolish for him not to try and profit by it. He would, however, be still too confiding if he relied entirely on documentary evidence. In Roucquet's days and for a long while after so-called documentary evidence counted for much more than it is really worth. In his time, as, in fact, in our own, *names* counted, but there were fewer names known and those of famous artists covered, no doubt, a multitude of sins, but probably quite a large proportion of these were *bona fide* errors due to ignorance. Every old portrait on panel would be called a Holbein, any old classical figure a Titian, any old landscape a Claude or a Ruysdael, not only because they were names to conjure with, but also and quite as often because the *virtuosi* and *dilettante* or whatever other name the connoisseurs gave themselves really knew no better, and documentary evidence alone did not help much. Pictures at that time, always in private possession, were, *if well-cared for*, often regularly subjected to annual spring cleaning and re-varnishing by the domestics. What was worse was that they were often even repainted in parts, the costume modernized, and *nudes* perchance pudicitly draped. What was left of the master's hand was the more difficult to discover because the Old Masters employed in their bottegas or workshops assistants and apprentices as a matter of course; a practice which continued to a greater or lesser degree during the XVIIIth century.

In the ultimate analysis even the expert, whether supported by photographic or chemical tests or other scientific and documentary evidence, has to rely on his own judgment; that is to say, on *personal opinion*, which is the beginner's starting-point.

With such reservations and inevitable handicaps it remains true that any beginner can hope to become an expert and even an *authority* whose opinion will command the respect of other experts on one condition: he must not allow his enthusiasm for connoisseurship or for collecting to get the better of him, causing him to embrace too many different "loves."

In other words, he must, as we have said before, *specialize*. There is not now a single branch of the Fine or applied Arts that has not its own special science, and so puts it beyond any single man's capacity to become an authority on ART in general.

To the collector it will commend itself to base his acquisitions and to pursue his studies according to a preconceived plan. What such a plan should be will depend on the kind of objects to which he is especially attracted and from what direction he approaches them. It may be based on a particular material, medium or technique, or on particular subject matter, on individual artist's works, on the output of individual workshops, on particular periods or places; on general history or local history, and so forth. *Random collecting should be avoided.*

And here is the last and best reason for specialization. Objects brought together on a definite plan mutually affect and increase their interest, so that if at any time the collector should wish to dispose of his treasures his collection is likely to have an increased value that will benefit his estate, or, if he wishes to become a public benefactor himself the national or other institution to whom he may wish to give or bequeath it.

XUM

THREE GENERATIONS OF GOLDSMITHS

"Silver Wrought by the Courtauld Family of Goldsmiths," by the late E. Alfred Jones, with a Preface by S. A. Courtauld (*Private circulation*) (Review)

THE records of the personal lives of English craftsmen are scanty; often all that survives of their history is a trade card, an account, or an entry in a directory. It is rarely that these men founded a family. The family of Courtauld is a shining exception; and a descendant of the first immigrant from France, Augustine Courtauld has illustrated and recorded the work of three generations of his ancestors, silversmiths of London. In his preface, Mr. S. A. Courtauld writes that there are "upwards of a hundred pieces of XVIIIth century silver belonging to members of the family, and it has seemed worth while to have these photographed and described in a volume which may prove of interest not only to them but to others who may come after them." Even since this book was published, several pieces of silver made by the first Courtauld silversmith (Augustine Courtauld) have been added to Mr. Stephen Courtauld's collection. The record begins with Augustine Courtauld, wine-cooper (or vintner), who came to England about 1685, that significant date in Huguenot history. His son (also Augustine) was brought as an infant from France, hidden in "the traditional basket of vegetables." He served an apprenticeship of seven years under Simon Pantin, and in 1708 registered his mark at Goldsmith's Hall. A year later he married Anne Bardin. His first address was in Church Street, St. Martin's Lane, but in 1729 he was at Chandos Street, where he remained until his death in 1751. Besides his son Samuel, Augustine Courtauld had as apprentices Isaac Ribouleau and Francis David Quenouault, of Huguenot families; another apprentice, Louis Ouvry, was the son of a Jersey man. His utensils, and patterns used in his craft, were left to his son and successor, Samuel Courtauld (1720–1765), who married in 1749 Louisa Perina Ogier (1729–1807), daughter of Peter Ogier (who came from Poitou, France). A fine portrait of her is labelled on the back in the handwriting of the great-uncle of the present Samuel Augustine Courtauld, "by Zoffany." On Samuel's death his widow succeeded to his business at No. 21, Cornhill, until 1768, when she took George Cowles into partnership. In 1777 her son Samuel Courtauld (1752–1821) joined the firm as partner until 1780. At some date not recorded, he settled in America, where he died in 1821. It is clear from these brief records that these Anglo-French families formed a French *enclave* in London, and their wives and apprentices were of French stock. It is apposite that the fleur-de-lis of

Fig. I. PEAR-SHAPED PLAIN KETTLE AND STAND. The cover is domed and moulded and has a silver and wood finial; the lip and shoulder are moulded; the jointed handle is octagonal, curved and tapering; the lower part of the spout is octagonal and ends in a bird's head; on the circular stand are faceted and jointed handles, with three scrolled and jointed feet; the spirit lamp is plain. The original weight is scratched 89 ozs. 12 dwts. Total height, 15 in.; height to top of finial 12½ in. There are no marks on the cover; the body, lamp and stand are marked with the London date letter for 1719–20 and with Augustine Courtauld's first mark, entered in 1708, viz., CO with a fleur-de-lis above, in a three-lobed punch. The maker's mark and leopard are on the two handles of stand

Wrought by Augustine Courtauld

Fig. II. A SET OF THREE PLAIN PEAR-SHAPED CASTERS, encircled by a narrow moulding and on short moulded feet, the tops are pierced with two designs in sections. They are engraved with contemporary arms in a Jacobean frame . . . a lion rampant . . . impaling (Gules) a cross vair between two mulletts (or) for Fychet. The larger caster is 8¼ inches in height, the two smaller ones 6¾ inches. The latter have their original weight scratched, 5 ozs. 17 dwts., and 7 ozs. 2 dwts., respectively. The date letter, much defaced, appears to be 1710–11. The maker's mark is clear on the top of each, Augustine Courtauld's first mark entered in 1708, viz., CO with a fleur-de-lis above in a three-lobed punch

Wrought by Augustine Courtauld

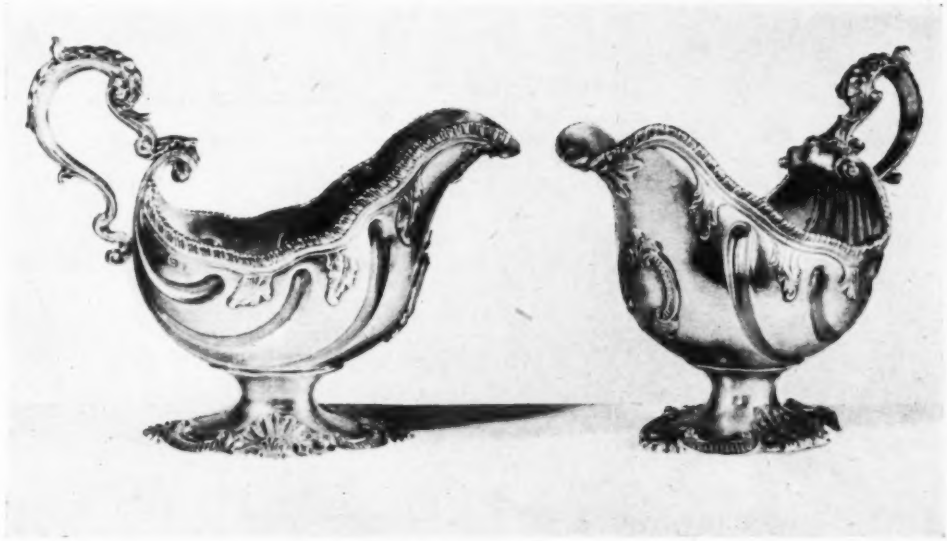


Fig. III. A LARGE PAIR OF SAUCEBOATS with shaped gradooned edge; the bodies are decorated with hollow scrolled fluting; below the lips are six leaves in relief; in front is a scrolled, foliated and fluted medallion (for arms) in relief; the handles are double scrolled with wavy tops and leaves on the shoulder, the feet are shaped, cast with four fluted scrolls and two larger and two smaller shells. They bear the London date letter for 1751–52 and the second mark of Samuel Courtauld the elder, entered in 1746, viz., S.C. separated by a pellett, in a plain rectangular punch

Wrought by Samuel Courtauld the Elder

Fig. IV. PEAR-SHAPED AND PLAIN MUG with a narrow square lip, a double scrolled handle with a leaf on top and a moulded foot. Engraved with a crest—a dolphin embowed maiant. Height, 5¼ in.; diameter of mouth, 3⅛ in.; and of foot, 3¾ in. London date letter for 1766–67. Maker's mark of Louisa Courtauld, L.C. in the appropriate device of a lozenge as used in the arms of spinsters and widows

Wrought by Louisa Courtauld

France should form part of the arms and crest of the Courtauld family.

The silver illustrated, wrought by three generations of Courtaulds, is in the main simple and attractive plate for the service of the table with salvers, candlesticks, and two-handled cups. The earliest of the pieces illustrated is a set of three casters with pear-shaped bodies, dating from about 1710–11, but the date letter is much defaced (Fig. II). The latest of Augustine's work shown are six salts (1741–42). A speciality of his, silver toys, is fully illustrated. The workshop of Samuel Courtauld (the elder) is also largely represented by table silver, including tankards, sauceboats, and other vessels, and an epergne and cruet combined. Some of his work exhibits the prevalent rococo taste of the middle years of the century, and in his second trade card (in which it is stated that he " makes and sells all sorts of plate, jewels, watches and all other curious works in gold and silver, at the most reasonable rates ") is in the full rococo manner. The appendix to the volume gives particulars of some plate of Augustine Courtauld and Samuel Courtauld in other collections, such as the State Salt (Augustine Courtauld), illustrated in APOLLO in 1938, Vol. 27, page 189, the property of the Lord Mayor and Corporation of London), which is characteristic of French design with decorated vertical straps encircling the body of the bowl. Other pieces mentioned in the Appendix are the Troughear Cup (Queen's College, Oxford), set of three salvers (Earl Spencer), inkstand and table in the Kremlin at Moscow, Church plate at Madley Church, Herefordshire, and Siddington Church, Glos. Two-handled cup and cover (Inner Temple), and plate in the collections of Hugh Cobb, the late Sir J. H. B. Noble, Bart., Trinity House, Lord Amherst, Duke of Devonshire, all Augustine Courtauld's mark; and in the Farrer collection and James Robinson's of New York (mark of Samuel Courtauld the elder).

The full descriptions below the illustrations here reproduced are taken from the volume. The late E. Alfred Jones's knowledge of old silver was probably unsurpassed, and it is worthy of note that he regarded Augustine Courtauld " as a craftsman capable of doing fine work, not inferior to that of the much lauded Paul de Lamerie . . . there is no evidence that he was a creator of new forms or decorations and was content to follow the prevailing fashions and ornament. One of the best things is the 'Kettle and Stand' of Samuel Courtauld the elder; his work also followed the traditional designs and ornaments of his own times with a tendency towards the florid and embossed work."

We are indebted to Mr. S. A. Courtauld for permission to reproduce the illustrations and extracts from the volume; students and others who wish to refer to the work will like to know that a copy is kept at 16, St. Martins-le-Grand for their use and reference.

ASSOCIATION OF ART INSTITUTIONS

Below are given a few extracts from Mr. Samuel Courtauld's presidential address at the inauguration of Association of Art Institutions, on October 20 last:

. . . Art is the most uniformly civilizing influence which mankind has ever known. It is universal and eternal; it ties race to race, and epoch to epoch. It overleaps divisions and unites man in one all-embracing and disinterested and living pursuit.

* * * * *

To say that Art is the most civilizing power we have known may seem like blasphemy, but I am not elevating Art above religion, though it is religion's next-of-kin.

* * * * *

The tasteless repetition of debased ornament of which an earlier commercialism has nauseated us, does amount to an acknowledgment, if not a love or understanding, of beauty's claim to exist.

* * * * *

The readiest way of raising public taste is to make sure that objects of common use are beautiful and useful. Fitness for function is one of the qualities of beauty, possibly the highest qualification of all.

* * * * *

Roger Fry has said the English art patrons of the XVIIIth century deserved better artists than they got. I should say that the reverse is true of the XXth century, and that to-day artistic producers of all kinds deserve better patrons.

* * * * *

. . . art is next-of-kin to religion. That places it above the possibility of material valuation. It is precisely where art transcends the boundaries of utility that it reveals itself as one of the great forces separating man from the animals. Like religion, art is not the servant of utility, and whether mental and spiritual values coincide or run counter to them is *not* of *supreme* importance. If art is to give us its best, the way to receive its gifts can be thrown open to all.

OLD ENGLISH SAMPLERS

BY JULIET SANDFORD

EACH time one hears the word "samplers" far-away days are visualized, when Tudor maidens bent over bits of hand-woven linen and skeins of gay-coloured silks, or little Georgian girls sat primly in stiff chairs and put tiny, neat stitches into small squares of material.

Examples of Samplers, in the original meaning of the word—i.e., records of samples of embroidery and lace patterns. Left, about 1640. Two on right, early XVIIIth century

As first used, the word "sampler" was applied only to a record of samples of embroidery and lace patterns worked on a long piece of loosely woven, unbleached hand-made linen. Many of the early stitches and designs on the older samplers were derived from pattern books such as "A Schole Hous for the Needle," by Richard Shorleyker. These books were rare and expensive, so that the embroideress who saw a friend working upon a new design would promptly make a sample of it upon her sampler for future reference. These samplers measured two to three feet long and were rarely more than six or seven inches wide. For convenience in carrying they were rolled upon ivory or wooden sticks. The small detached designs resemble the needlework decoration upon Elizabethan wearing apparel, such as shirts, tunics, head-dresses, purses and coverlets.

White samplers of cut-work and drawn-thread work were the direct result of the popularity of lace ruffs, etc., during the late Elizabethan and the entire Stuart periods. The usual method of making cut-work was to arrange threads upon a small frame, shaping them to the required designs. A piece of cloth was gummed beneath the threads, and the parts of the design which formed the main structure were sewn down and the unnecessary part of the cloth cut away.

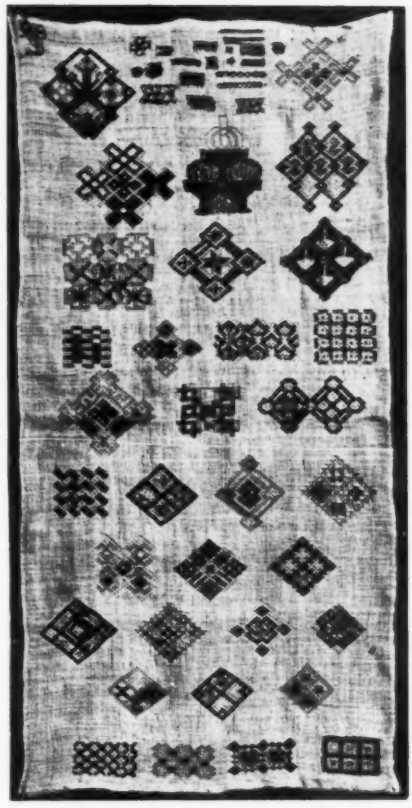
In drawn-thread work some of the threads of the

fabric were pulled out, leaving a loose web upon which a pattern was embroidered. These two forms of needle-work were used on samplers together with coloured embroidery, as well as on white samplers devoted entirely to this work. Lace samplers were not made after the decline of the ruff during the Orange period, their place being taken by holy-work samplers of point-lace stitch, so called because they were made only by women of religious houses.

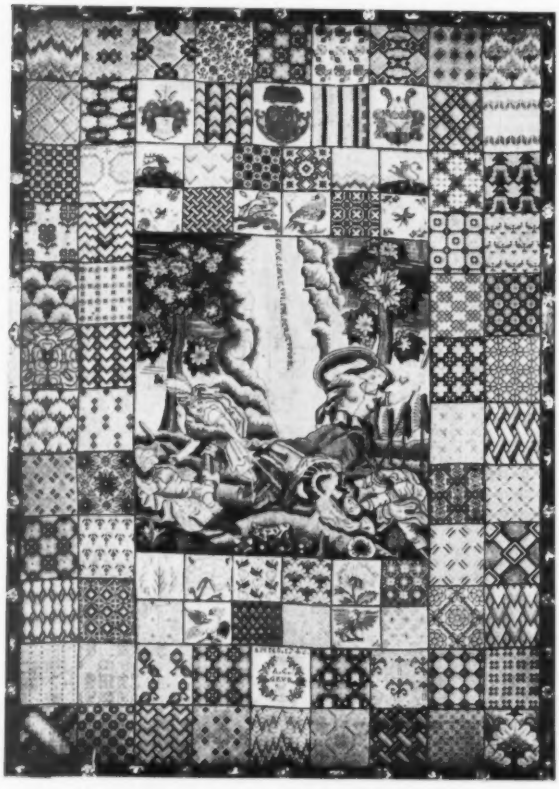
Until the reign of Charles the First samplers were never decorative; their sole purpose was to instruct. An orderly arrangement followed as a matter of course, so that by the time of the Restoration samplers had become objects of beauty, with patterns worked across their entire width in orderly bands from one to three inches wide. Skilled women worked chiefly in cross-stitch, satin-stitch, and Greek lace-stitch with sombre-coloured wools or soft, untwisted silks of all colours embellished with silver gilt on homespun. The threads were pale and dull because the secret of making vivid colours cheaply had not been discovered. Green and rose—now faded to a delicious pink—were the predominating colours.

The favourite designs were small detached floral patterns and graceful repeating bands geometric in character that show marked Italian influence. The flowers depicted included red and white roses, Persian pinks, pansies, honeysuckles, as well as acorns and strawberries.

Small, quaint gnome-like figures called "boxers," each of which carried an object similar in appearance to the chalice, or a bunch of flowers, came into vogue at this time. These queer little people were sometimes worked in flat satin-stitch, sometimes in lace-stitches over padding with seed pearls for their eyes, and sometimes merely outlined in back-stitch. The origin and meaning of these grotesque figures have never been discovered.



Early Jacobean record of samples



Remarkable work with a variety of exquisite stitches. 1746

Towards the end of the XVIIth century samplers began to grow wider and shorter, and early in the XVIIIth century they became square in shape. The patterns were coarser in design than formerly, and the bands of decoration became narrower. The linen ground was yellower in colour than in the previous century, in some instances being a particularly hideous mustard colour. Silk thread (more vivid in colour than formerly) was still used, but metal thread and padded work seldom.

The decorative border first appeared about 1710, first as the edging of a pictorial panel, and then as a decorative motif around the entire sampler. Letters were crudely designed and used only to indicate the worker's name and the date. The devices, instead of being arranged in bands, began to be dispersed over the sampler. Birds of remarkable plumage, animals of terrible mien, and castles supported by flying buttresses were worked in fine confusion in cross-stitch.

Samplers with a map design upon which the worker's town or village appears in exceptionally large letters belong to the last twenty years of the XVIIIth century. During the last three-quarters of the century a band of landscapes often appeared across the sampler, either at

The making of the true samplers ceased with the advent of the Berlin wool era
Two XIXth century specimens from a Yorkshire village in the then popular style of a house, pots of flowers and a pious verse

the bottom or in the middle of the design. A row of coronets depicting the various ranks of nobility was popular until 1790.

Texts, mottoes, and lugubrious rhymes occupied a considerable portion of samplers worked during the second half of the XVIIIth century. The more morbid the sentiment the later in the century was it worked. Mortuary samplers embroidered with dismally pious verses dealing with the imminence of death and embellished with weeping willows, tombs and cherubs were made by girls in their teens.

During the middle of the century a woollen canvas called "tammy-cloth," or "sampler canvas," became fashionable as a ground for the stitches; but whereas the old linen has outlived generations, moths have wrought havoc with samplers worked upon woollen canvas. Tammy-cloth was finely woven and admirably suited to the use of silk thread. Towards the end of the century woollen thread became popular because it was cheaper and darned samplers were popular. This thread was used on tiffany, a coarse transparent gauze stiffened with gum. In the early part of the XIXth century coarse linen and linen canvas were again used.

Early XIXth century samplers sometimes acted as a sort of family tree, for when the decorations were finished it was the custom to embroider the initials of relatives in spare spaces. The strawberry border with a house in the centre and stiff pots of flowers scattered about was very popular. And so the process of sampler deterioration continued until, with the advent of the Berlin wool era in the 1850's, the making of samplers finally ceased.

Old samplers are delicate things. Sunlight fades them and damp is fatal. Newly acquired specimens should be fumigated for a week or so in an airtight box containing crushed naphtha balls which must not actually touch the fabric. Before framing a sampler it may be cleaned with soft crusts and bread-crumbs. A piece of waterproof paper pasted over the back of the frame and this covered with a piece or tough brown paper is desirable.

"LIVERPOOL AND HER POTTERS"

H. Boswell Lancaster, author of the recently published monograph, "Liverpool and Her Potters," 5s. net (W. B. Jones and Co., Ltd.) has built for himself an enduring niche in the art world for his painstaking research in connection with Liverpool ceramics.

To most collectors Liverpool is synonymous with Delft. Mr. Lancaster points out that slip ware, printed earthenware, tortoise and salt glaze, porcelain, and tin glazed stoneware were also made, and sections of the book are devoted to these classifications. Liverpool's best known potters were Richard Chaffers, whose factory dates from 1752, and John Sadler, who claims to have been the discoverer in 1752 of transfer printing on pottery and porcelain, a discovery also claimed by Robert Hancock and one of the early Salopian firms. The probabilities are that all three caught the idea simultaneously. At all events, a great deal of undecorated ware was sent to Sadler and Green to print, and Mr. Lancaster gives in full the story of its discovery. There was also Seth Pennington, who made a speciality of punch bowls, and Philip Christian, who had a name for tortoiseshell ware.

In the chapter, "Records of the Potters," Mr. Lancaster lists alphabetically those Liverpool worthies and firms connected with the pottery industry, a comprehensive Who's Who of 32 pages. The pages devoted to marks are of great practical value and contain reference to every known Liverpool mark and characteristic.

This able little monograph is a distinct landmark in the history of Liverpool china, but it is a pity that the 29 excellent illustrations were not captioned or the page reference given.

G. B. H.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

ART NOTES *BY PERSPEX*

IT'S a puzzling business writing about, and perhaps even more puzzling reading about, Art. The writer has at least an idea of what he has in his mind, but the reader can rely only on the words he reads and must fit these words into the background of his own definitions. However that may be, both as a writer and as a reader, but particularly in this latter respect, I have found it difficult to understand why painting is so readily put on the basis of poetry and of music. All the great writers have done this; and of others not perhaps quite so great—yet some have brought in science, psychology, and equally abstruse matters. Yet painting is only something that you do with a brush and with pigments, and it may vary from covering a barn-door with paint to covering the ceiling of the Sistine Chapel, or from imitating a beetle or a butterfly on paper for the benefit of entomologists or botanists; from representing the tortures of hell for the benefit of actual or potential sinners, to depicting the bliss of Paradise, Valhalla or Parnassus for the enjoyment of those who have the respective aspirations. One can be ribald or refined, romantically passionate or classically dispassionate, one can be matter-of-fact or matter-of-foolery. One can do anything with paint—or its equivalent—without having to assess its value as a poem or a piece of music. The point of these observations is to stress the necessity of recognizing what the painter had in *his* mind and therefore not blaming him for not having painted what is in one's own mind; and one thing is certain, that Beauty does not necessarily figure in every artist's mind as the sole purpose and aim of art, and even where it does it is always the artist's own conception which is conditioned by himself, his time, and his environment. All of which simply means that everything is relative.

I was once more driven to such apparently irrelevant musings by the nature and quality of the exhibitions I had to visit during the past month.

"RUE DES ROSIERS"
From the Painting by ALVA at the Galleries of Messrs. Reid & Lefèvre
PERSPEX's choice for the Picture of the Month

Take, for example, Messrs. Tooth's exhibition, "From Hogarth to Crome," at their galleries at 31 Bruton Street, where they occupy premises once "inhabited" by Picasso and Cézanne, and the paintings by Alva exhibited at the galleries of Messrs. Reid and Lefèvre, together with "A group of paintings by British artists of the XXth century." There was much to interest one in these shows, but it would be wrong to say that it was always a matter equivalent to poetry or to music. Messrs. Tooths have brought together a small collection of pictures by English and Scottish artists covering the period indicated, newly discovered or little known. Of these, John Crome's "Heath Scene: Soon after the Storm" and Loutherbourg's "The Rainbow" are, with the exception of the two Gainsborough landscapes, the only pictures here which have a mainly *poetical* interest: Crome's by reason of its affinity with Rembrandt's landscape art and Loutherbourg's because of its distinctly Continental or French manner. Notable in this picture is the Rainbow which, we are told, "had had the Rainbow entirely painted out by a later hand"—*fortunately*. I say fortunately, because presumably owing to this protective covering, it now stands revealed in a brilliance which makes its *luminosity* more convincing than any I have ever seen in any painting of this phenomenon. All the other paintings here have associative interests of various kinds. For example, in Zoffany's "Major-General and Mrs. Sydenham" one notices the quality of *speaking* likenesses, apart from the Indian landscape background. Again, the two portraits by Gainsborough, one of Thomas Pennant, of whom Dr. Johnson said "the best traveller I have ever read: he observes more things than anyone else," and William Pitt, "one of about seven three-quarter lengths of himself by Gainborough which Pitt presented to his friends and benefactors during his lifetime." We also learn that a replica as recently as December 1941

fetched $26,000 in New York. Obviously, here the associative interests fortify the value of the pictures, admirable though *the art* itself may be. Then again in J. F. Nollekens' " Children at Play " one is confronted with what looks like a somewhat inferior example of the school of Watteau, and for this there is a reason: J. F. Nollekens was the father of Nollekens, the English sculptor, and had made Watteau's acquaintance and friendship when the dying Frenchman came to consult the world-renowned Dr. Mead of the " Museum " fame. There are two pictures by Francis Wheatley of the " Cries of London " which represent the purely anecdotal interest which characterized English art for a century and a half, the " good " country doctor—apparently somewhat reluctantly—accepting a flitch of bacon from the poor cottagers, whilst the even " better " town physician refuses payment altogether for attending on a young artist.

What miles away from all such things are we not when we look at the work of our XXth century artists at the Lefèvre Gallery, and still further in the queer paintings of Alva there? I have not the space to comment on the well-known English painters such as the late Christopher Wood or Charles Ginner, John Piper, Matthew Smith, Ethel Walker, R. O. Dunlop and the rest, because I wish to say something of Alva. Here I found a case of radically revising my opinion. The pictures he asks one to enjoy consist of a few brush-drawn lines suggesting figures or street scenes or landscapes, lines drawn with what appears to be childish incompetence, and symphonies of melancholic colours. The subject matter as indicated by the titles varies from " Coronation " to "Jacob's Dream," from " Rue des Rosiers " to " Samson and Delilah," from " Santa Maria della Salute " to a " Self Portrait." Several of these things I had seen in reproduction in a volume of luxurious prints and had come to the conclusion that they constituted a blatant imposition on a gullible public, so poor was the draughtsmanship or what to Ingres was the *probité* of painting. I have had to change my view. I still dislike Alva's art, it still makes me uncomfortable, nay, indignant, but I *admire it*. How, it will be asked, can that be possible? I admire it because his pictures truly suggest *visions*, things seen as in a dream of beautiful colour, but visions of a cramped, embittered and unhappy soul. Dreams of an oppressed spirit. Like the art of Soutine and Pascine, with whom it seems Alva was associated in Paris, it is strongly psychopathic, and all these three artists were Jews from the East of Europe. My indignation is now directed against the iniquity of the age which has caused such torment to the soul of man, which has so confined it that even the beauty and tonality of the colour is that of suffering rather than joy, a mistrust and a denunciation of life itself. So, at least, these pictures strike me.

Yet here indeed, in these paintings of Alva's, there is, if anywhere, that *condition of music* to which all art, according to Pater, is said *constantly to aspire*.

Alva's pictures may exemplify the Paterian " aspiration " of all art; but is it good *painting*, good picture-making? Let us be definite about this and say simply: No. We owe it to a reverence we have for the art of the great masters of whom Pater was thinking, not to put such work into the same category as theirs; and by *such work* we are not thinking only of Alva but of a great deal of contemporary work. For all I know, *good painting* in the old-master sense may be doomed to extinction; art, like many other once firmly established things, is in a state of flux. As political frontiers are in confusion, so are æsthetic boundaries, and pictures mean no longer what they once meant, namely, tangible objects in space intended for the embellishment of other spaces; things that were *still* and were intended to *stay put*; things that were made of concrete material—the best of its kind, in the hands of the best painters—and fashioned so that they should outlast their maker; things which he gloried and delighted in making *well*—irrespective of his *genius* which he *gave away* or *threw in* with the canvas and the frame. Now it seems most artists expect reward for their genius only, rather than for the concrete objects they produce. Yet pictures *are* concrete objects and therefore quite unlike poetry or music, whatever their " aspiration." They are objects which the *eye and the hand* can caress, that is, in dictionary definition, " touch, stroke and pat endearingly," which one cannot do with poetry or with music, which knows no actual present except as a transition from anticipation to recollection. And this thing which the eye can fondle vicariously instead of the hand is valuable. It is the thing which gives *quality* to paint, as well as transcendental significance to material things.

Maybe that, as I have said, good painting, i.e., good *making* in the old-master sense, is doomed to extinction, but let us at least stress the difference. It has something to do with the modern delight in design which has overshadowed *the art*. Yet Cézanne was a good *painter*. Picasso may have started as one, just like Matisse and Raoul Dufy, but except that they use colour and brushes they are, like most of their followers, no longer painters in the true sense. They are inventors of design at their best, and incompetent craftsmen at their worst. These reflections, I should explain, were prompted by visits to the following show.

At Messrs. Reid and Lefèvre there is an exhibition of famous artists of the Ecole de Paris from an early Braque, dated 1897, to a Lurçat, of 1935. Here, I think, only Vuillard and Bonnard consistently maintain their position as *picture makers*, as true painters. Picasso has long forgotten what *painting* really means, and his " Baigneuses " and " Reclining Figure " cannot be taken seriously, and probably are not meant to be. And that applies to Dufy, whose fabric designs, or shall we say paintings prompted by fabric designing, are now accepted as pictures. Even Modigliani's attractive " Madame Hébuterne " is less truly *painting* than Marie Laurencin's perennially girlish charm, of which one tires. Nor is Utrillo an artist who has found any real pleasure in the handling of pigment. Derain's and Soutine's art is like Dufresne's more genuine *painting*.

However that may be, I think it would help greatly if one were to separate pictures with the qualities peculiar to *paint* from others in which the medium is of infinitely less significance than the design as such. That is borne out, too, by the London Group exhibition at Burlington House, for though the catalogue distinguishes between *oils* and *watercolours*, there are few painters who, like Victor Pasmore, R. O. Dunlop, Edward Le Bas, Jack B. Yeats, James Fitton and Kirkland Jamieson, have really something to say *through* their medium.

Perhaps the Royal Water Colour Society still represents

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those artists who—whatever their subject-matter—treat their medium with reverence. That at any rate is always, and so again, the impression made by their Autumn Exhibition. And for all that the *handling* varies tremendously, from the atmospheric skyscapes of the veteran Sir George Clausen to the neat definition of S. R. Badmin's "Study of Winter Trees." There are a great many attractive things here. I can only mention a few of the names of painters whose work impresses one for various and different reasons: Sir Muirhead Bone, E. Owen Jennings, Walter Bayes, Gilbert Spencer, Charles Cundall, Mildred Eldridge, Alan Sorrell, William Wildman, R. T. Cowern and Maxwell Armfield. I must pay a special tribute to Dame Laura Knight for the quite extraordinary *stereoscopic* effect of her picture of ploughing called "Heavy Land," even though her technique usurps the function of oil paint.

I gate-crashed into the R.I. exhibition at Burlington House, the rival of the old Water Colour Society, before the official press view, and thus had no catalogue to guide me. Here the general impression was that, although the R.I. members all possess manifest skill, they are on the whole more absorbed in their subject matter, with sometimes startling effect. Frank O. Salisbury's "Nativity" with its lavish gold looks as if it had survived from the 1880's. H. M. Brock's "Changeling"—I guess that must be its title—also belongs to the same age of dismal anecdotage. In fact, there were few subjects showing that perfect fusion of form and substance which is the hallmark of good art. The one that lingers in my mind as amongst the most successful is "Looking towards Dewsbury," though I was unable to decipher more of the inscription on it, including presumably the artist's name. Here the handling of masses of houses in vanishing distance but without confusion is remarkable.

Two more shows require mention here, both dealing with the same branch of art—PORTRAITURE: the Royal Society of Portrait Painters, also at the Royal Academy and the somewhat oddly named "Portraits for Collectors" at the Leicester Gallery. One can, at first thought, hardly imagine that anyone would *collect* portraits, but the idea, it seems, is that people who collect works of art might wish to have a portrait of themselves, their relatives or friends which would fit in with their pictures collected as works of art. And there *is* a distinction when one comes to reconsider the problem. The Royal Portrait Painters are more or less all specialists supplying a market. Those who give them commissions are seldom, if ever, and certainly not necessarily, lovers of art. Perhaps, like Pitt, who, as we have seen, commissioned Gainsborough with numerous replicas of his portrait, they use them for presentation purposes. In fact, it is no insult to say that such portraits are now looked upon by the average donor as, so to speak, expensively hand-coloured photographs. That, at any rate, is their main function, for which the portraitist can ask to be handsomely rewarded. Art collectors, especially nowadays, may possibly in the aggregate spend a good deal of money on their collections but they could not afford high prices on individual pictures; moreover, they expect qualities which the presentation portrait almost of necessity ignores or at least subordinates to the significance or importance of the social position of the sitter.

As it happened, I attended the Royal Society's show on their private view day, which unfortunately for me, though not for the Society, was evidently regarded as a great social event. It was crowded. Two impressions remain: the first is that one ought to transfer nearly the whole show permanently to the National Portrait Gallery as representing a *Queerschmitt* or cross-section of Britain in 1943! The second is that of Mr. C. T. Dugdale's portrait of Augustus John. Space and other considerations forbid my enlarging on both points.

Augustus John's self-portrait on view at the Leicester Galleries makes a good complement to Mr. Dugdale's. Here, too, I mean at the Leicester Galleries, Feliks Topolski's fiery G. Bernard Shaw complements the same artist's "Variations on the Theme G. B. S.," in the London Group. They are the best characterizations of our G.O.M. that I have ever seen. But the one reflection that remains of these "Portraits for Collectors" is that there are many more true paintings here, *still* things with their own quiet life than are to be found at the Royal Portrait Society. I mention the names of some of the painters whose work fills this "bill." Robin Darwin, Patricia Preece, Victor Pasmore, Elizabeth Polunin, Anthony Devas, Rupert Shepherd, William Coldstream, Philip Connard and, last but not least, Sir William Nicholson.

The exhibition of pictures and drawings of Pieter Breughel the Younger at the Slatter Gallery will be opened by His Excellency the Belgian Ambassador on November 30, at 3 p.m. The entire proceeds of the sale of the illustrated catalogue will be handed over to the Merchant Navy Comforts Fund.

RESTORING OLD BOOKS

The surface dirt that has accumulated is removed by soaking in a solution of alum and warm water. Besides its cleaning properties, alum also "fixes" the ink. Soaking often weakens the paper, so it is usual to size the paper afterwards. Sizing itself also removes a lot of surface dirt. The usual way of removing creases from papers and parchment is to damp and then press dry. Parchment, however, stretches very quickly when damp and shrinks again when drying, so great care is needed not to distort the sheet. When dealing with old documents, cornflour paste is preferred to ordinary varieties on account of its purity. Where prints and papers are liable to cockle when being pasted, gelatine is useful. The Public Record Office is always glad to advise about the treatment of important MSS.

POTTERY STUDIOS

With reference to the concluding portion of the article on Michael Cardew in the May issue of the APOLLO (page 131), the Director of the Institute of West African Arts, Industries and Social Science, Achimota, Gold Coast, states that his appointment in succession to Mr. H. Davis, was made by the Achimota Council of Achimota College in 1942, the Colonial Office acting as their agents in matters of appointments to their Staff. The appointment was as Ceramist to the Arts and Crafts School at Achimota, Gold Coast. This work was started there in 1937.

Mr. Kenneth Murray inaugurated the instruction in craft work, including ceramics and modelling in the West African area in Nigeria in 1929, some eight years before this was started in the Gold Coast. With the setting up of the Institute Mr. Cardew has now become the Ceramist to the Institute in West Africa. As the Institute is West African in its scope and organization, Mr. Cardew's field will now embrace the whole of West Africa.

E. M.

OLD ENGLISH DECANTERS *BY G. BERNARD HUGHES*

A shaft-and-globe bottle, greenish-black, 1661. Winged and crowned head of Charles II on Seal. Author's collection

Ravenscroft crystal bottle, 9 in. high, with a folded rim and solid rope pattern padded handle. Very much crizzled

Pair of engraved and enamelled shoulder decanters by Beilby of Newcastle—Butterfly signature shown on neck of left-hand decanter

Courtesy Arthur Churchill, Ltd.

DECANTING, the gentle pouring of wine from the cask or original bottle so that the lees shall not be disturbed, is probably as old as the crushing of grapes into wine, while decanters themselves are but a natural adaptation of the "armpit" bottles of ancient Persia. The English decanter, however, traces its immediate descent from the lovely *fiasci* of Italy's Renaissance, and particularly owes its use through four generations as a container of precious vintages to Queen Anne's reduction in the duties on wines from Oporto.

Until the Restoration wine was tabled in dated Lambeth delft bottles purely utilitarian and bearing the name of their contents, such as Sack, Clarrett, and W. Wine. Very few specimens are known dated later than 1662, when the shaft-and-globe bottle of coarse greenish-black glass had completely displaced the white delft. This early shaft-and-globe had a long neck with string rim, round body and a low "kick-up" or intruding base.

By 1677 Ravenscroft was advertising expensive flint-glass decanters, or crystal bottles as he called them. Most of his productions were of the Anglo-Venetian type, exquisitely decorated and having a loop handle. Here and there an example of the Restoration crystal bottle survives—not more than half a dozen can be definitely attributed to that time, two of them obviously the work of Ravenscroft.

To meet the wants of people of moderate means, onion "decanter-bottles" of flint-glass appeared towards the end of the 1680's. These were little more than flint-glass reproductions of the contemporary bottle form with the same intruding base. During the previous twenty-five years the body of the shaft-and-globe wine bottle had gradually grown more angular, the "kick-up" increased and the shoulder become pronounced. This led to a shortening of the neck and so the onion bottle arrived about 1690 to continue throughout the days of Queen Anne, sometimes with the addition of handles. The early onion decanter-bottle had a low squat body, a very short neck hardly long enough to grip, and the "kick-up" wider and higher than formerly. As the years progressed, round sides gradually straightened and became more upright; at the same time neck length increased.

Hanoverian influence was responsible for the slope-and-shoulder decanter-bottle from which the decanter proper is an offshoot. The new design had a higher body with almost straight sides sloping inwards and a definite shoulder at the top. The base rose in a high dome. It is interesting to note not only the retention of the string rim but also the absence of abrasion inside the mouth—indications that it was still made without a glass stopper. A wooden wedge, leather-covered, was used instead. These George I slant-and-shoulder decanters are rare and were not cut or engraved.

Glass makers at this time had become less purposeful in their designs than ever before. The elements of foreign thought introduced by the Hanoverian regime seemed to disturb national ideas. The balloon decanter-bottle which appeared late in George I's reign and continued until 1750 was a plain, heavy, globular affair with a long neck. Those made before 1725 may be recognized by metal so heavy with lead that the deep convex base is almost opaque. Until 1735 the string rim was retained, then it tended to disappear and the mouth was ground for the glass stopper; for the glass stopper had come into existence to complete the decanter form and, indeed, to mark the breakaway of the decanter proper from the decanter-bottle. Its shape was adapted to the changing design of the decanter itself. Early Georgian

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paintings show the first examples to be of the uncut pear or pyramid type. On these decanters appear the first attempts at etched or engraved ornamentation, for commemorative purpose rather than decorative effect.

Contemporary with the balloon decanter was the flat glass mallet-shaped decanter with neck rings and handles, body pressed diagonally. Sometimes there was a lip for pouring. These were fashionable between 1720 and 1740. There also appeared, as early as 1733, square, flint-glass decanters, but it was not until 1750 that these were produced in large quantities, and even then they were very crudely finished and designed chiefly for rough-and-tumble service in public-houses. Towards the close of the century these bottles were cut after the style of the modern "Tantalus" bottles, usually square in shape and sold in sets of four in a wooden case. Sometimes they were made oval or round, in sets of three, to stand in a mahogany, silver or Sheffield-plate caster.

A conversation piece by Gawen Hamilton (1697–1737) showing the brothers Clarke of Swakeleys, taking wine. The decanter is a balloon with string rim (1735)

Courtesy Arthur Tooth & Sons, Ltd.

With the advent of vastly increasing wealth during the middle years of the XVIIIth century, bringing with it the now famed Georgian refinement in things domestic, the shoulder decanter appeared and held the field until 1770. There were two main varieties, the tall shoulder and the short shoulder both approximating bottle form. Gradually they lost the shoulder and ended as the slim taper. In the tall shoulder type the sides slant towards the axis with body high in proportion to neck-length. Short shoulders are less common, usually being labelled for punch and spirits. Decoration in the form of naturalistic engraving now appeared, chiefly designs in which flowers, birds and insects played leading parts; vine motifs were particularly popular.

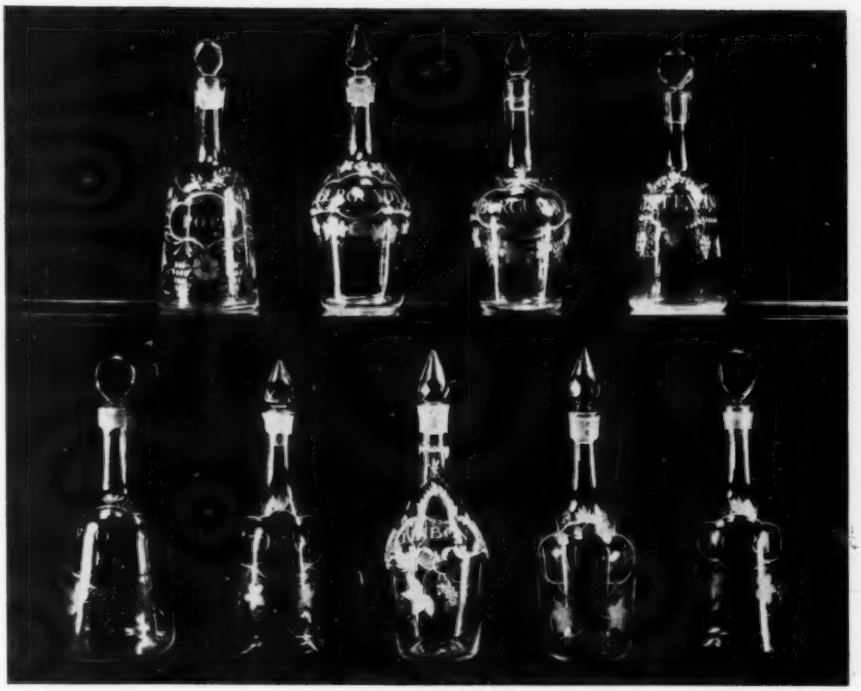
By 1755 the addition of "labelling" became the vogue. On Boxing Day of that year Jonas Phillips advertised in the *Norwich Mercury* "new fashioned decanters with inscriptions engraven on them, Port, Claret, Mountain, etc." By 1764 they went under the regular trade name of "label decanters." The appropriate designations of their contents—Lisbon,

Left to right : (1) Shoulder decanter with all-over cutting
(2) Early barrel-shaped with fluted body, neck rings and flared rim
(3) Indian club form with full length fluting
(4) Taper-shaped, with flutes and light cut festooning around the body
(5) Early taper, encircled with two rows fluting
(6) Early taper, engraved and comb-fluted at base. Flat rim
(7) Barrel-shaped, with cut body and fluted base. Mushroom stopper

Courtesy Delomosne & Son

Burgundy (rare), Rum, Beer (rare), Ale, Red Port, White Wine (light sherry) —were enclosed in panels with wheel engraved mantlings above and vine leaves and clusters of grapes below, with floral sprays on the reverse. The outline of the panels was suggested by the quatrefoil. Sometimes both inscription and decoration were enamelled, occasionally gilded.

These early naturalistic and generally rather charming floral sprays were gradually superseded after 1760 by equally attractive formal ornament, trellis, festooning, rope work, husk patterns and several kinds of star and sprig devices, popular for the next ten years. Festoon ropes are usually to be found fully polished, giving the appearance of light cutting, and rope work similarly polished sometimes spirally encircles the decanter body. Fairly frequent is a widely spaced diaper of stars or sprigs, the individual motifs being unpolished. Engraved scenes are very rare in decanters.



A group of labelled shoulder decanters, decorated with the vine and the hop and barley motifs (1755–1765)
Courtesy Delomosne & Son

Shoulder decanters were cut from the very beginning, at first with hollow diamond cutting, that is, plain diamond facets very lightly concave. Such decoration is uncommon as the bodies were blown too thin to make cutting a safe operation. From 1750 until 1790 neck facets and comb fluting around the base were frequent. This neck cutting first appeared as scale facets and small detached circular discs. From 1760 neck fluting was used, this taking the form of flat flutes running up from shoulder to rim, sometimes broken by horizontal stepping. The normal cutting of the base is a circuit of comb fluting which began shortly after 1750.

Since cut decanters were consistently advertised during the last thirty years of the century to the exclusion of the labelled type, it may be concluded that labelled decanters lost favour about 1770. All-over cutting made labelling impossible.

Taper decanters must have appeared about 1765 as at that time a " new-fashioned " decanter was advertised, a term which at that date could not refer to shouldered or labelled decanters. They are a refinement of the shoulder types and have a slender elegance peculiarly suited to the period. Cutting consists of a scale pattern or diamonds around the neck with comb-fluting round the base and very light cut festooning and stars, scarcely more than polished engraving, on the body. Few labels are found on taper decanters, again indicating that the label vogue did not live more than fifteen years. For a short time—until 1775—the taper was succeeded by the Indian club form of decanter with light cutting, engraved decoration and short flutes at the base. The flat, flaring rim to the mouth appeared about this time but was used only occasionally until the arrival of the barrel decanter.

The early shouldered decanters were provided with pyramid or spire stoppers of solid glass, plain when the body was plain ; then decorated with small diamonds, slightly hollow to match the facet-cutting on the neck. Contemporary from the late 1750's was the flat vertical disc stopper, slightly convex. By 1760 its edge had become notched, six cuts on each side, and its faces were occasionally cut. From 1760 to 1770 convex diamond cutting appeared on the faces and the edge was scalloped. While the decanter retained its shoulder the stopper remained almost circular, but as the form grew slimmer and eventually tapered the disc followed suit and became a slender vertical lozenge shape. Face-cutting became less common, its place being taken by bevelled edges.

In 1775 appeared the rather squat barrel-shaped decanter designed to suit the heavy cutting which led the fashion for the following half century. In that year Christopher Haedy, a well-known glass merchant, advertised in the *Bath Chronicle* " curious barrel-shaped decanters cut in an entirely new pattern." When Ireland won Free Trade in 1779, English glass makers were subsidized to cross to the newly-founded Irish glass houses and the barrel became the typical decanter form of Cork and Waterford.

In earlier shapes the cutter had been compelled to avoid body decoration because decanters were blown too thin for all but light cutting. Now, the heavy body became a clear field for relief cut ornament and the neck

was reinforced by cut glass rings, emphasizing the horizontal tendency. This buttressing, consisting of two, three or four neck rings, strengthened the neck for stoppering. This was not their only office for they also afforded a better grip of the bottle and they held the wine drips from coursing down the body of the decanter to the polished mahogany beneath. There were seven general forms of neck rings: the plain rounded ring, plain double ring, plain triple ring, feathered ring, triangular ring, square ring and the diamond cut ring. The feathered ring is a double ring with slight transverse markings. Rings on Irish decanters vary according to the factory in which they were made: Waterford specialized in the triple ring, Cork the feathered ring, Belfast the triangular ring, Dublin the rounded ring. This is not proof that a decanter was made at the factory indicated; because English glass houses copied Irish ideas within a year or so of their appearance. The majority of old decanters have three rings, but many of the later Irish ones have two only, usually the double ring. Neck rings on genuine decanters show a crack which looks like a defect; actually the rings were welded to the rotating decanter and the joins are visible. After 1825 rings were omitted, the neck being cut in prisms or other patterns.

The two most important styles of relief cutting which appear on barrel decanters are fairly "flat" large diamonds and the much "steeper" nail head diamonds. Almost every type of cutting was used, the fanciful patterns reflecting all phases of the glass cutter's art.

Stoppers now became horizontal or mushroom shaped: the early ones were cut, the later ones moulded in radial ridges quite independently of the body cutting design. In the later and more elaborately cut barrel decanters—not before 1790—the cutting of the stopper followed that of the body. Mushroom stoppers were made until 1830, but during the 1780's and 1790's there was, in addition, the heavy vertical target or bull's eye stopper, with a large boss in the middle and radial ridges cut or moulded round the edge. Another vertical stopper was an almost circular disc, sometimes plain, sometimes lightly moulded and associated with, but not exclusively, the light-weight decanters made by The Cork Glass Company and The Waterloo Company, Cork.

The barrel decanter lacked something of the delicate grace which makes, say, the shouldered decanter such a delight to the connoisseur, but it almost entirely held the field until 1805 when designers brought out the ungainly, heavily cut cylinder decanter with perpendicular sides, decorated with broad thumb-cutting. After 1820 it possessed a tall and very heavy pinnacle stopper. This was the last decanter form designed by English glass makers and it ran as a contemporary of the barrel shape until 1820; then it continued alone, a little pompous, perhaps, until the 1830's saw the real deterioration of the decanter's beauty.

Decanters were named by manufacturers and glass-cutters according to shape and decoration. Shouldered decanters having the diameter of the shoulder slightly exceeding that of the base were advertised as the "Newdegate" pattern and were usually labelled. There was the barrel-shaped "Rodney" decanter with ringed neck from 1788 to 1795; the "Prince of Wales" 1788; the "Keppel" rather earlier. Newspaper advertisements of the period give many other names. Cheap decanters for tavern use were not advertised until after 1768.

BOOK REVIEWS

ROBERT HELPMANN. By CARYL BRAHMS. With seventy photographs by RUSSELL SEDGWICK. (Batsford.) 18s.

Modern books about the art of Ballet are profiting from the standard to which stage photography has risen. This example, describing the ballets created by the Sadlers Wells dancer and choreographer Helpmann, is one of the best yet published. The reader of APOLLO, if he happens not to be experienced in the appalling nonsense which is habitually published by the best critics of Ballet, ought to be warned that the text will offend him by a jargon which we forbear to quote: why must those who are really sensitive to this lovely art bury their impressions in a language which is neither that of any historic or contemporary nation nor tolerable as a translation from the colloquialisms of any known tongue? Once the reader has decided to put up with this nuisance, he has to admit that the author is profound, shrewdly critical, and penetratingly appreciative, and does convey through the clumsy wording a real and vivid impression of the ballets of Helpmann. The superb photography suffers only from the defect of all black-and-white still-picturing of stage action: it has to "fade" the back-cloth and scenery lest the figures should fail to stand out, since they were never meant to be looked at while stationary. When not thus discreetly faded, the figures in any photographs of Ballet are too nearly dead items, immobilized from an activity without which they cannot live.

Helpmann's "Hamlet" is the crux. Wisely he avoids any choreographic version of a play whose glory is in its words, and stages instead a dream (or nightmare) which is comment upon the final Shakespearean scene. Of all attempts by the greatest choreographers to build a ballet upon too detailed a plot, this one is probably the most successful, if we except the "Don Juan" which Fokine composed at the end of his life and which was the one memorable work from the older masters in the last ten years.

The book will, we hope, send many readers to see this superb dancer and actor, and will raise much useful discussion as to the legitimacy of transferring from the literary to the mimed arts of the stage—also from the motion pattern and scenic colour to black-and-white "still" photography.

EDUCATION THROUGH ART. By HERBERT READ. (Faber.) 25s.

This book is essentially a psychological treatise with implications also in philosophy. Incidentally it concerns the genesis of the arts of drawing and painting, as that genesis occurs in the individual child rather than in the childhood of the race. Thus it discusses education rather than ethnology. The thesis is that art should be the basis of education. With much of that thesis we have heartfelt agreement, though we consider that it states an incomplete truth. With the foundations of Dr. Read's views in Plato there will be even more widespread agreement. With his detailed applications depending upon certain psycho-analytical conventions and upon Gestalt psychology, there will be much less agreement. The reviewer must confess to a sense of real danger that, once a useful catalogue of psychological types has been formulated, every observed mental phenomenon may be squeezed into one or other of the types: the result is a gross over-simplification. The corresponding defect in the application of Freudian principles to mental disease is well known, and recent medical technique is getting beyond the danger. Educational psychology has not yet emerged from the danger zone to which Dr. Read's book is a blazing red signal. The experimental data are too confused to be free from the suspicion that they are made to fit the pigeon-holes, and by no means identical compartments in the decisions of successive workers either. It is therefore as source of facts rather than as established, or establishable, theory that this book will stand: the suggested connections between chemical and psychological will especially rank as highly questionable, and the authors of the electronic diagrams are scarcely likely to support their present use.

Having expressed conscientiously our feeling of the danger in some of Dr. Read's speculations, let us welcome heartily a book with such valuable documentation of data, quotations, and illustrations. The happiest fate of pioneer speculation is to provoke further research, and only a few achieve that purpose. Dr. Read's attempt succeeds in this. His sociological implications are certainly shrewder than his physico-chemical (it was unwise to associate an Einstein relativity equation with Newton), and he is remarkably fair-minded in quoting fully the most damning comments upon his favourite writers. MARTIN JOHNSON.

A GLOSSARY OF HERALDRY *(Continued)*

AND ANSWERS TO ENQUIRIES *BY F. SYDNEY EDEN*

MAINTENANCE, CAP OF. See Chapeau.

MANTLE. A looped-up mantle lined with fur behind and enclosing an achievement of arms; more used in foreign than English heraldry.

MANTLING. A veil of rich material hanging from the top of the helm over the neck, probably as a protection from the sun. In modern times it has assumed voluminous proportions out of character with its original form.

MARSHALLING. Arranging heraldic devices, especially quarterings, on a shield in proper order.

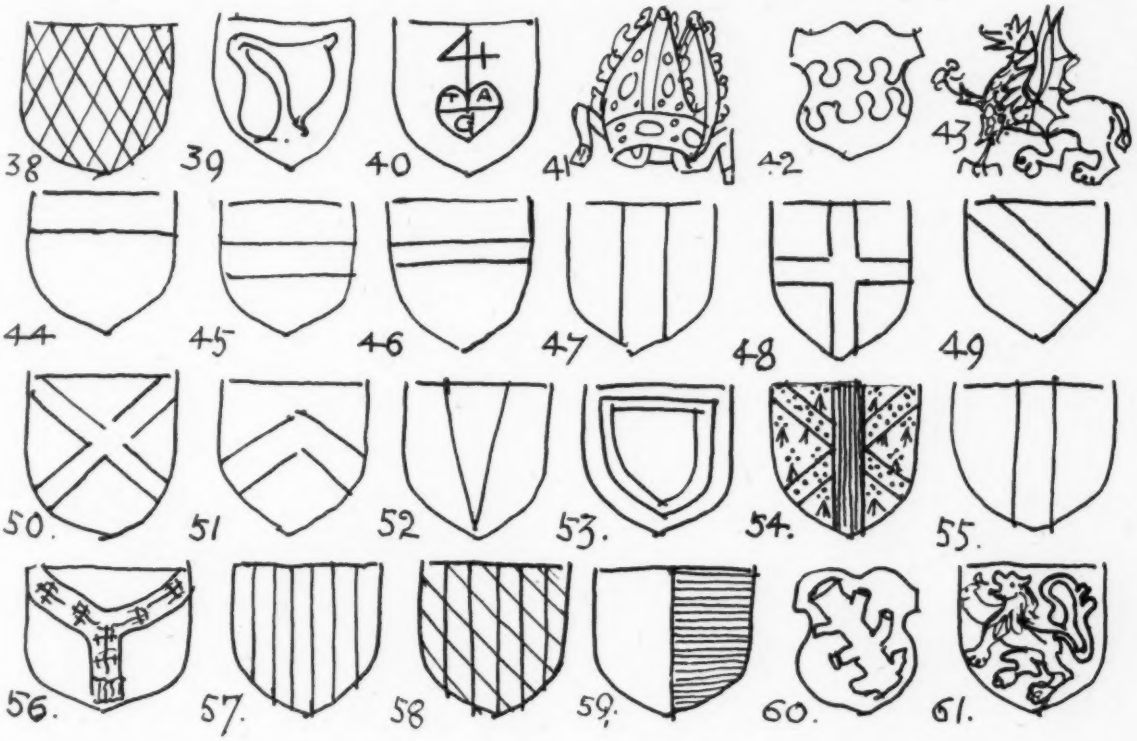
MARTEL. A hammer.

MERMAID, MERMAN, OR TRITON. Fabled dweller in the sea, half human and half fish. The mermaid is represented with long hair, a comb and looking-glass, and the merman is usually crowned and holding a trident in his hand.

METALS. There are two metals used in heraldry—gold (or) and silver (argent).

MILL-RIND. The iron centre of a mill stone.

MITRE. The official head-dress of archbishops, bishops and some abbots (Fig. 41) surmounting shield of arms. In most foreign countries episcopal arms are ensigned with a Bishop's hat (like a Cardinal's, but with six tassels instead of the Cardinal's



See corresponding numerals in text for titles

MARTLET. A bird of the swallow type with legs erased. It is a fabulous creature and if its legs were normal it could be described as a swallow.

MASCLE. An elongated lozenge.

MASCULY. A surface made up of mascles. (Fig. 38.)

MASONED. Said of a wall or other object faced with squared stones or bricks.

MAUNCH (French Manche). A hanging sleeve. (Fig. 39.)

MEMBERED. The word used in indicating a bird's legs, e.g., A *dove membered gules*.

MERCHANTS' MARKS. Marks in the nature of cryptograms, usually placed on shields, used by mediæval merchants in lieu of arms. Merchants entitled to arms often used their mark and arms on separate shields, and, sometimes, merchants' marks are found impaled with family arms. Such compound use of Marks and Arms are common on tombs and in stained glass of the 15th and 16th centuries. (Fig. 40.)

fifteen) only, though sometimes both are used, the hat above the mitre. Most of the Roman Catholic prelates in the British Isles use the Bishop's hat alone, but some use the mitre alone.

MOLINE. Like a mill-rind. (See Cross.)

MULLET OR MOLET. A star of five or more points; if more than five, the number must be specified. A mullet must not be confused with an estoile (which see).

MURAL CROWN. A crown made up of masonry; the circlet being embattled.

NAIANT. Swimming.

NAISSANT. Rising from—said of living creatures.

NAVAL CROWN. A crown with sterns and sails of ancient ships rising alternately from the circlet.

NEBULY. Composed of conventional clouds, e.g., a fess nebuly (Fig. 42.)

NIMBED. Having a nimbus.
NIMBUS. The circular or oval plate behind the head of a figure denoting Saintship.
NORROY. The King of Arms having jurisdiction in heraldic matters in England north of the River Trent. (See College of Arms.)
NOVA SCOTIA, BARONETS OF. An Order of Baronets in Scotland created by Charles I. to raise funds for the colonization of Nova Scotia. The badge of the Order, showing St. Andrew's Cross and Scots heraldry, hangs below the shield.
NOWED. Twisted in a knot : said of tails, when knotted, of beasts and monsters and of serpents.
OGRESS. A black roundel.
OPINICUS. A monster, fore part a dragon and hind part a lion with a camel's tail. (Fig. 43.)
OPPRESSED. Same as Debruised.
OR. Gold or yellow.
ORDINARY. A principal charge. Those used in English heraldry are : The chief ; fesse ; bar ; pale ; cross in all its varieties ; bend ; saltire ; chevron and pile. Each is described under its name. (Figs. 44–52.)
ORDINARY OF ARMS. A book to enable one to find the names of the bearers of most coats of arms. Such a book is mainly arranged under the Ordinaries : hence its title. There are several ancient and modern Ordinaries of Arms, most of them short and often incomplete, but the fullest and most useful one is *An Ordinary of British Armorials* by Papworth and Morant, 1874, an exhaustive and most expensive work.
OREILLER. A cushion.
ORLE. A sub-ordinary, e.g., gules an orle argent. (Fig. 53.)
OVER ALL. Sometimes expressed in French, *sur tout*, e.g., ermine a saltire or over all a pale gules. (Fig. 54.)
OVERT. Open—wings expanded, of a bird.
PALE. An ordinary (which see). (Fig. 55.)
PALE-WISE. Set upright—like a pale.
PALLIUM. A band or scarf made from the wool from lambs kept in the Convent of St. Agnes, Rome, and bearing black crosses, worn over the shoulders and hanging down in front, by Roman Catholic Archbishops. (Fig. 56.) The pallium is a token of jurisdiction sent by the Pope to every Archbishop on his consecration. Most archiepiscopal arms show the pallium and it has been retained from pre-Reformation days in the arms of the Archbishop of Canterbury though as an interesting armorial charge only.
PALLET. The diminutive of the pale, half its width.
PALMER'S STAFF. A pilgrim's or palmer's walking stick.
PALY. Sub-divided into pales. (Fig. 57.)
PALY BENDY. A surface divided both by pales and bends, e.g., Paly bendy argent and azure. (Fig. 58.)
PANACHE. An upright crest of feathers borne on the helmet, and sometimes charged with a device. (See also Feather crest.)
PARTY. Divided.
PASCUANT. Grazing.
PASSANT. Walking and looking forward.
PASSANT GUARDANT. Going forward and full-faced.
PASSANT REGUARDANT. Walking with head turned back.
PASSANT REPASSANT. Going in opposite directions.
PASTORAL STAFF. An official staff with crooked head used by bishop or abbot.
PATÉE, PATONCE, PATRIARCHAL } See Cross.
PEAN. See Fur.
PEGASUS. A fabulous winged horse.
PELICON. Blazoned "in her piety," that is tearing her breast to feed her young with her blood.
PELLET. See Ogress.
PENNON. Small pointed flag at lance-head.
PER. In the manner of, e.g., " Per pale arg. and azure." (Fig. 59.)
PHEON. Spear-head with point in base.
PHOENIX. Fabulous bird represented as rising from flames.
PILE. An ordinary, shaped like a wedge. IN PILE, arranged in the manner of a pile.
PLANTA GENISTA. Sprig of broom, the badge of the Plantagenets.
PLATE. Silver roundel.
POINT, IN. The same as In Pile.
POMME. Green roundel.
POPINJAY. A parrot.
PORT. A gateway or castle entrance.
PORTCULLIS. A grated defence for a gateway.
POTENT. See Cross.
POWDERED. Scattered over the field without fixed number.
PURPURE. Purple.
PURSUIVANT. A herald officer. See College of Arms.
QUADRATE. See Cross.
QUARTER. First division of shield.
QUARTERING. Arranging arms on shield.
QUARTERLY. The four divisions of the shield each containing a complete coat of arms or heraldic device.
QUATREFOIL. A four-leaved flower.
QUEUE FOURCHÉE. A tail of two or many forks.
RADIANT OR RAYONÉE. In rays.
RAGULY. Having an uneven or ragged edge. (Fig. 60.)
RAMPANT. Standing on left hind leg with the other legs extended. (Fig. 61.)
RAMPANT GUARDANT. Rampant and full-faced.
RAMPANT REGUARDANT. Rampant and looking backward.
REBATED. Broken off.
REBUS. An allusive device—the name or attributes of the bearer.
RECERCELÉE. See Cross.
REFLEXED OR REFLECTED. Curved and carried backward.
RESPECTING. Looking at. Said of tame animals.
REST. A lance rest.
RETORTED. Intertwined.
RIBBON. Diminutive of Bend.
ROSE. The heraldic rose is always the old English hedge-rose of five petals, and is usually seeded gold, and with green barbs, one between each petal.
ROUNDEL. A circular flat figure of metal or colour, each having a particular name. The better and simpler plan is to say " A roundel gules (or other colour) " instead of using the archaic names.
RUSTRE. A mascle with a circular opening in the middle.

(*To be continued*)

ANSWERS TO CORRESPONDENTS

A. H. (Norwich). While I can well understand that there may be several heraldic points arising out of the later steps of the Research Pedigree which you have compiled, I think that the only heraldic questions calling for my consideration at present are these :

(i) What were the arms of Dr. George Hepburn of Edinburgh ? I ask this, because, while you affect to be satisfied that they were gules on a chevron argent a rose between two lions counter passant gules with a star stone in base and a crest of a Mort's head overgrown with moss, giving as the authority Burke's *General Armoury* and saying that he gives 1672 as the date of the Grant, my edition of Burke only refers these arms to Scotland, without date or mention of Dr. George Hepburn. I assume, however, that you have evidence in support of the attribution of these arms to the Edinburgh doctor.

(ii) Have the arms of Hepburn on the dexter side of the shield at King's Lynn ever been different from what they now are ? I think not : they are the usual arms of Hepburn—on a chevron a rose between two lions counter passant—and, as I understand, there are no signs of any additional charges, either carved or painted, ever having existed—martlets in the field or anything else.

The mention by an XVIIIth century writer of three martlets in the Hepburn coat at Lynn to which you refer is due, I suggest, to the idea of that writer, how founded does not appear, that Dr. George Hepburn of Lynn belonged to the Smiton Hepburns who do bear the martlets, but I see no reason to believe that George of Lynn was a Smiton Hepburn : I prefer the evidence offered by the condition of the surface of the field of the Lynn shield. It seems to follow that the descent of the Lynn doctor from the Edinburgh one is improbable, for the arms differ in essential points. I should mention that a star stone (that in base in the Edinburgh doctor's arms) is a sapphire, which, when viewed in a reflected light, shows an 8-pointed star.

(iii) To what name can the arms on the sinister side of the shield at Lynn be attributed ? They are clearly shown in your drawing—a gryphon segreant within a double tressure flory counter flory and a chief without charges upon it. While there are several coats—Chafy, Chasey, Saunders and others—none of them show these three features together. It seems to be likely that these arms are a variation of the coat of Lauder and I suggest that a search in the office of the Lord Lyon should be made.

I will deal in December with the questions as to right to impale and quarter the arms appended to the pedigree enclosed in your last letter.

H. G. W. (Chelsea). Referring to my answer in September, if the heraldic device on your Georgian silver stands on a crest wreath, it is reasonably certain that it is the crest of Pinfold of Bedfordshire—a pine tree or, leaved vert and fruited proper enclosed within pales alternately argent and sable on a wreath of the colours. It is of interest to note that Penfold of Cissbury and Roundwych, Petworth, Sussex, bear the same crest with the addition of three gold escallops in fess on the pales.

W. F. (Harrow). The impression of the arms on your 24 carat gold seal ring is not very clear, and I should like to see a clearer one, please. As an interim opinion, however, I read the arms as follows —argent on a chief sable three lions' heads erased argent; on the mantled helm the crest—a silver lion's head erased. These are the arms of Richardson and there are several families of the name which bear them. On a shield of pretence is a coat which I cannot read for certainty, but it looks like a tressure flory. A better impression would very likely decide. It is evidently the arms of the heiress wife of the original owner of the seal.

M. B. K. D. (Dalry). The arms with crested helm on your portrait of 1592 are Swiss or, possibly, German, but it is difficult to identify the bearer at so short notice. I will endeavour, however, to include a definite answer in my Answers to Enquiries, in December. If you can send a photograph of the whole subject—figure and arms—it would help towards identification.

S. T. (Kensington). The shield about which you inquire, carved with others, above the south door of the Church of St. Andrew Undershaft, Leadenhall Street, London, bears the arms of Antrobus—Lozengy or and azure on a pale gules 3 estoiles or—the name of the rector when much work was done to the church in the last century. These arms also occur in the great west window, originally of XVIIth century date, having been inserted in it when it was removed from the east window of the chancel.

Temple Newsam Hatchments. The arms on these funeral hatchments and the families to which they relate will be the subject of full consideration in December.

COLLECTOR SUBJECTS

Jones (Haydock). Miniature services and other small pieces are well worth collecting, as you suggest, though they are not easily found. Dolls' dinner services were made by Spode, with a deep blue transfer decoration; but as children's toys they naturally suffered from careless handling by their small owners, and complete services are rare. Derby, Coalport, Worcester, Swansea and Rockingham made tiny jugs, spill vases, candlesticks and other pieces, and miniature tea services were made by Liverpool, Wedgwood, and some of the Staffordshire firms.

Radbolt (Evesham). Many famous actors and actresses were portrayed in the costumes of their roles on the Liverpool tiles made and printed by Sadler and Green. Garrick, Macklin, Foote, Moody, Woodward, Mrs. Cibber and many others are shown; and, generally, the name of the actor is placed on a ribbon above, and that of the character on a ribbon below the figure. The sides of the tile are decorated with theatrical symbols—lyre, mask, sceptre, torch, etc.

Woodley (Northampton). Your blue dish, showing the Arms of Delaware, was probably made by Thomas Mayer about 1830. Specimens of this dish have sold for $175, though it was made originally to sell for a few shillings. You do not say if it bears any mark. This would be " T. Mayer, Warranted " and "Stone Staffordshire," with an eagle, an impressed mark, or some variation of these words. There might also be an eagle in blue, with the words " E. Pluribus Unum " on a ribbon.

Burrowes (Cardiff). Biscuit ware may be roughly described as unglazed ware. After the piece has been shaped—on the wheel, by pressed mould or by casting—it is placed in a sagger, a sort of fire-clay box, and put in the biscuit kiln. Here it is fired for three or more days, allowed to cool gradually, and withdrawn. Those exquisite biscuit groups and figures by the Derby factory have reached completion at this stage; but generally the piece is only ready for application of colour before the final glazing.

Swift (Manchester). There is very little information about William Littler's factory at Longton Hall, and marked specimens of his work are extremely rare. White, blue and white, and enamelled porcelain was made there, and figures were also modelled. A distinctive blue was a feature, but the wares often show some imperfection and the surface is uneven. The paste and glaze has been said to resemble that of Chelsea in its third period.

Matthews (Southport). Enamel colours were first introduced about 1750. Colours previous to that date had been applied before glazing, and had necessarily been such as would stand the heat of the kiln, but the new method allowed for more variety. The style of decoration was probably copied from the porcelain wares then being introduced. When the decoration was completed, the ware was fired in the muffle kiln, at a lower temperature.

F. E. L. (Plymouth). A local dealer has a sauceboat with the Plymouth mark on the bottom in gold. It has a gold edge, and is decorated with sprays of roses, and is offered for sale as Dresden. The mark is believed to be forged to represent the piece as Plymouth. Has such a thing been known to have been done? I am not familiar enough with Plymouth china to be able to tell that way, but it does seem peculiar that a piece marked as Plymouth should be sold as Dresden.

It is quite likely that your dealer is correct in declaring the sauceboat marked with the Plymouth mark to be a forgery, though I should think it more likely to be a French fake than one by Dresden. The firm of Samson, Rue Beranger, Paris, are, and have been for some years, makers of Derby, Bow, Chelsea and Plymouth, etc., forgeries, putting the apparently correct mark in each case. With the soft paste factories the hard paste of the imitations makes them easy to detect, but imitations of hard paste are more difficult. I remember a dealer showing me a shell-decorated bowl, bearing the Plymouth mark in blue, which he informed me was a fake. I am afraid I should have been deceived had I trusted to my own judgment. Old Dresden porcelain has been itself imitated, but I have not heard that forgeries originated there.

Cookson (Stockport). Etruscan ware was the name given by Wedgwood to an adaptation of Greek pottery, and it has been pointed out that the name was not correct; but other makers of similar wares continued to use the same term as description. Wedgwood was the pioneer, but other makers were Pountney and Allies of Bristol, Dillwyn of Swansea, Copeland and Garrett, Pratt and others. It never proved a very successful venture commercially; it was expensive to produce and never very popular.

Jenkins (Durham). The difference between agate and solid agate is the same as between veneered walnut and walnut furniture. Agate ware was made by combining (but not mixing) clays of two different colours, grey-white and dark brown, for instance. This gave the piece a streaky appearance, as wavy lines of brown showed mingling with the white. This alternate colouring was sometimes a coating only, but if the two colours appeared on the inside of the piece, showing that the whole was made of the combined pastes, then it became known as solid agate.

Holmes (Taunton). The date you require lies between 1770 and 1786. Lakin and Poole, potters of Hanley, were established about 1770, and the name of the former appears in 1783, but not in a survey of 1786. You are fortunate in possessing a marked specimen of their work, as such pieces are rarely to be found. The firm made black ware, Queen's ware and figures and groups. The best known group shows the assassination of Marat; but we have one of " Time clipping Cupid's Wings," which bears the impressed mark.

Thompson (Accrington). You are quite right in placing the porcelain figures on simple, flat bases as of an earlier period than those on elaborate rococo bases. There is good authority for stating that all the figures produced during the first period of every XVIIIth century English porcelain factory were so mounted; and it was not until considerably later that the more ornate bases were achieved. I fancy that many collectors will prefer the flat base, as the high scroll ornamentation rather detracts from the merit of the figure.

Franks (Carlisle). The early Toby Jugs were not marked and it is difficult to differentiate between those made by the early potters. Ralph Wood was apparently the first to place a mark on his work; but it was not until late in the XVIIIth century that such makers as Neale & Co., Walton and their contemporaries began to model, that marks became more frequent.

S. (Liverpool) asks readers if they can assist in the identification of the modeller of two small wax busts of Nelson and Howe. The busts are in colour and are mounted on glass in front of glass in a rosewood frame. The sleeve of the bust has an indecipherable signature.

(*Continued on page* 146)

XUM

THE SHIP AND THE BOWL

BY H. BOSWELL LANCASTER, F.R.S.A

AT first sight there does not appear to be any connection between ships and punch bowls, but that a direct connection did exist in the XVIIIth century is obvious to anyone who visited the collection of bowls in the Liverpool Museum, before the building and many of the exhibits were destroyed.

Before there were shipping companies whose sole purpose was to provide vessels for transport of the goods of any person who desired to reach a foreign market, the prosperous merchant was forced to provide a ship for the carriage of his goods. Frequently this costly asset was obtained by the provision of the necessary cash by family and friends; the value of the vessel being allotted according to subscription—generally in sixty-fourths.

I have a parchment of a later date (1839) which reads that "in consideration of the sum of £716 5s. 4d., Robert Blank of the City of London, Merchant, assigns to Andrew Dash, of Shaldon, in the Parish of St. Nicholas, in the County of Devon, Merchant, sixteen full and equal undivided sixty-fourth part shares or interest of all that good Brig or vessel called 'Harebell' now at sea." The document goes on to mention all parts of the vessel, masts, sails, anchors, etc.; and further states that Andrew Dash is to be Master. The *Harebell* is described as of "227 tons and 7/10 part of a ton," and as square rigged, square sterned, carvel built, and has "a woman bust head."

Having paid his consideration in "lawful money of Great Britain," the captain appointed would be himself a shareholder, and so have a special interest in the success of each voyage.

These conditions of service led to a more personal touch between the shipmaster and his employers, and probably account for the prevalence of punch bowls as gifts. One was presented as a sort of christening bowl when the vessel sailed on her maiden voyage, and was, no doubt, filled and emptied in the captain's cabin in a toast to the ship.

In early days the bowls were made of delft, later of pottery, and, later still, of porcelain; but all were decorated with a picture of the ship, often with a sentiment added to the name. "Success to the Monmouth, 1760," "Success to the Blundell," or the more elaborate "God Prosper the Thos, and Hannah Where ever She Goes, 1764."

The *Issabella*, the *Whitby*, the *Molly*, the *Pole Star* and many other ships are wished success in punch bowls, generally decorated with a picture of the ship and the name of the captain, and dated about the year 1780.

A very large bowl, 20½ in. in diameter, is in the Hanley Museum. In the centre of the bowl are several ships, and below, the general sentiment, "Success to the Africa Trade, Geo. Dickinson." This bowl was painted about 1760–70 by John Robinson, who was apprenticed and employed at Pennington's works.

The emblem of conviviality again came into prominence when a ship returned from a successful voyage. In the Liverpool Museum there was a delft punch bowl, 17½ in. in diameter, decorated in blue. The interior displayed a ship in full sail, surrounded by a border of flower sprays. This container was made in Liverpool for presentation to Captain Metcalfe, when he completed his second voyage in 1753, by his employers, a company composed of Liverpool merchants. The *Golden Lion*, Captain Metcalfe's command, was the first vessel to sail out of the northern port on the whale fishery and Greenland trade.

A PUNCH BOWL—a skipper's mid-Atlantic gift

Masonic emblems, battle scenes, naval and other heroes, also illustrations relating to popular songs were depicted, evidently for the imbiber uninterested in shipping, and some were made topical inscriptions. "A Health to All Honest Men" shows inside a bowl in the possession of the writer.

The earliest bowls were made of delft, and the principal makers were Thomas Shaw and Seth Pennington, at their works on Shaw's Brow (now William Brown Street, the home of the Liverpool Museum). Later on, Pennington made bowls in pottery and porcelain, and many of these were shown in the museum.

Charles Dickens describes the wassail bowl at Mr. Wardle's Christmas party as "something smaller than an ordinary wash-house copper," and in the museum was housed a worthy successor: loaned by Dr. Philip Nelson from his large collection of ship and other punch bowls.

It measured 27⅝ in. in diameter and 13 in. in depth, and was made of Liverpool delft. The decoration was in blue and included the Coat of Arms of the Robertouns of Bedlay, Lanark.

Punch bowls were made by Bristol and other English factories as well as on the Continent, but the Liverpool potteries appear to have made the production of these articles a speciality, as is proved by the number still in existence. Forty-one specimens were shown in the Liverpool pottery section of the Historical Exhibition in 1907, some from the museum and many from private collections. Of course, all these bowls were not associated with shipping, but the greater number were, especially those made of delft.

It may not be out of place to tell the story of a bowl of continental make which is in the writer's possession to-day.

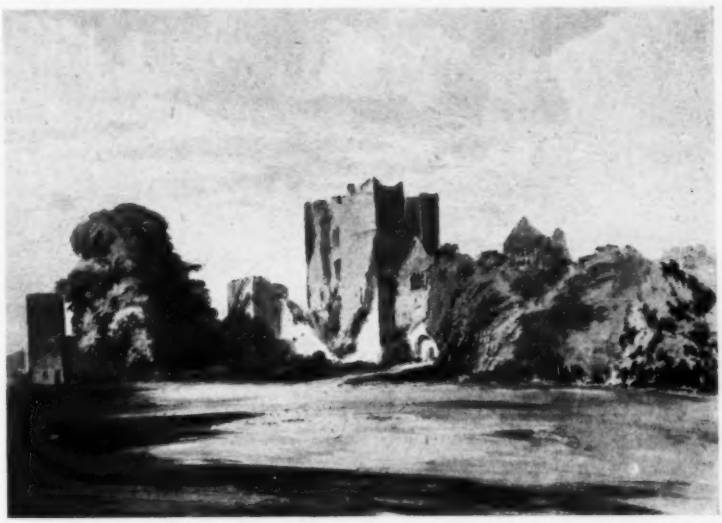
My great-uncle, Captain Rattray, owned and commanded his own vessel, and on one voyage he met, in

(*Continued on page* 146)

THE AGLIO FAMILY *BY ALFRED YOCKNEY*

THE appearance of an oil painting (1824) by A. Aglio in the Margam Castle, Port Talbot, sale in 1941, and of a water-colour in a recent "Art for the People" travelling Exhibition of English Water Colours gives an opportunity for some clarification.

There were two prominent artists of the name, father and son, covering a period of about a hundred years. Aglio, Senior, was born at Cremona, 1777, and was something of an infant prodigy in art. When barely twenty, having been introduced by Antonio Canova and Angelica Kauffman to young William Wilkins, the architect, he made drawings in Sicily, Greece and Egypt, mainly for the famous "Antiquities of Magna Græcia", and eventually came to England (Cambridge) in 1803 to assist Wilkins in preparing that work for publication. Very soon Aglio was revealing his versatile talent. He showed easel pictures at the chief exhibitions and was in great demand for large-scale paintings in churches, theatres, municipal buildings and private houses in London, Manchester and other places. The Silver Medal of the Society of Arts was awarded to him in 1831 for his work as a sculptor. He travelled widely in search of material for the "Antiquities of Mexico" (for Lord Kingsborough). As a pioneer in the development of lithography for those monumental volumes and for his original interpretations of "Trees and Forest Scenery," etc., he became recognized as an outstanding personality. Some evidence of his varied powers can be seen normally in the art collections at the British Museum and the Victoria and Albert Museum. Most of his important mural work has perished but no doubt there are still in country houses pictures of Killarney and other places he is known to have visited.



LUDLOW CASTLE, 1851 By AUGUSTINE AGLIO

Augustine Aglio, Junior (1816–1885), was a Londoner, who married a daughter of John Absolon, R.I., and some of their descendants are not unknown in the art world. Like his father, the young Aglio developed a taste for sculpture and his first exhibits were in this medium. He also inherited an aptitude for lithography and print making. It is, however, as a painter in water colours that he is usually "placed." He showed at the Royal Academy, the British Institution, the Society of British Artists, and elsewhere, revealing an instinct for nature which established him in favour as a practising artist and as a teacher of landscape painting. His output was restricted through his duties as an Art Master. He worked mainly in the Home Counties, and when he travelled further afield he preferred Devon, Cornwall, Yorkshire and Shropshire, in which county, particularly at and around Ludlow, he found good inspiration, like many other XIXth century artists from Turner to Steer. With a good eye for a subject, Aglio chose broad acres and wooded country, revelling in the effect of sunshine on foliage, the play of strong shadows on verdant fields, the mystery of distant landscape dissolving into the sky. Spaciousness was one of his guiding motives, and his rural

OLD MILL, TAVISTOCK By AUGUSTINE AGLIO

DODMORE FARM and DOWNTON WOOD, by AUGUSTINE AGLIO

Aglio chose broad acres and wooded country, the mystery of distant landscape, dissolving into the sky

panoramas in full colour give a vivid impression of the England of his day. A church tower, a farmstead, a thatched cottage or a village entered naturally into his compositions. He seemed to prefer these features as accessories, but when he took an architectural theme, such as Ludlow Castle, he understood the structural values and gave due weight to his interpretations. His clean brush work appealed to his fellow artists and remains as a distinctive characteristic of his style.

The work of artists whose names reappear are sometimes of more interest in history than time has allowed. It may be so in the case of Aglio, well known for two generations and not forgotten but absent from notice through the scarcity of their works.

Drawings by such artists as Aglio, father and son, were typical of the talent common in the XIXth century. Works by the very well-known men have been catalogued and described fully, but there are many untilled fields of knowledge to be explored. No doubt some light will be thrown on the subject in the Exhibition of Victorian Drawings which will be held in the winter at the Galleries of the Royal Society of British Artists, London.

THE SHIP AND THE BOWL

(*Continued from page* 144)

mid-Atlantic, a friend and fellow commander-owner. Those were leisurely days, and the two ships were manœuvred alongside and the two friends exchanged greetings and even a gift. According to family tradition, a bowl was tossed from one ship to the other—the bowl which still exists in perfect condition.

So much for the containers: now what was the seductive fluid they were to contain?

"The ingredients should be rum and brandy, half a pint of each, a quarter of a pound of sugar, one large lemon, half a teaspoonful of nutmeg and one pint of boiling water. The sugar should be rubbed over the lemon until it has absorbed all the yellow of the skin, then put into the bowl; add the lemon juice (no pips, if you please) and mix well together. Pour over them the boiling water, stir well, add the rum, brandy and nutmeg; mix thoroughly, and the punch is ready to serve."

So commands Mrs. Beeton, and adds the significant remark, "Allow a quart for four persons."

Punch and its containers are now out of fashion and most of the ingredients out of reach, but the return of a ship to port in these days of added risks from U-boat and aircraft might well be—and probably is—celebrated by an extra allowance of grog or its modern equivalent.

COLLECTOR SUBJECTS (*Continued from page* 143)

Fitch (Liverpool). There has been much disputation about Absolon of Yarmouth, but, I think, it is generally agreed now that he was a decorator and never a potter. The arrow mark attributed to him has been found *impressed* on various pieces, which seemed to imply that the maker as well as the decorator must have been Absolon. This arrow mark is now attributed to an unknown Staffordshire firm; and it appears to have been proved that no potting was ever done at Yarmouth.

Baker (Stockport). There are many books on porcelain to help the collector and almost any secondhand bookseller will be able to produce one or more at reasonable prices. Besides those of general interest, most of the important factories have had attention in special volumes. Bristol, Worcester, Bow, Chelsea, Derby, Liverpool, etc., have been fully studied and described, also some of the early pottery manufacturers. There are often many useful articles in the art magazines—APOLLO, for instance.

Corney (Wolverhampton). The reason you seldom find an impressed mark on soft paste porcelain is that it cannot be depended upon to show clearly. It is apt to become indistinct in the firing. Swansea and Nanygawr porcelain sometimes bears an impressed mark, but it is usually difficult to read; and though the Derby biscuit figures show an impressed mark clearly, this may be because of the absence of glazing.

Bates (Macclesfield). Porcelain tokens for various small sums were issued to the workmen of the Worcester factory as a matter of convenience. One side of the token bore the initials "W. P. C.", Worcester Porcelain Company; the other bore the promise to pay on demand, one, two, or more shillings, with the signature of an official. At Pinxton also china tokens were issued, some ordering the bearer to be paid so many shillings; some simply oval discs showing only the figure of value in gilt or colour.

H. B. L.

SALE ROOM PRICES

IN view of the galaxy of most important sales that have taken place during the last few weeks it is hardly to be expected that those to be held during the coming month will come up to the same standard. However, one or two merit special attention. Collectors of sporting pictures, and they are very much on the increase, will be interested in the sale being held at Christie's on December 10, which includes the collection of the Rt. Hon. Viscount Bolingbroke. There are quite a number of works by the great Stubbs.

On December 7 and following days Sotheby's are selling a part of the late John Burns' collection of books, this particular portion being those dealing with London. Burns lived down prejudice and died loved by all, having spent his life for the benefit of the working man. Burns was a discriminating collector, and it is hoped that many of his books will be purchased for presentation to the nation.

October 7. Furniture and Works of Art, CHRISTIE'S: Regency mahogany table, 22 ins., £38; Regency sofa table, £40; also a rosewood one, £40; Chippendale mahogany armchair, £36; Chippendale centre table, mahogany, £52; old English regulator clock, J. Rombach, Southwark, £42; Sheraton mahogany chest of drawers, £46; mahogany hanging wardrobe, £36; dining table, £94; mahogany winged bookcase, £58; old English bookcase, £55; twelve mahogany chairs, Adam design, £205; eight walnut Queen Anne design chairs, £241; two winged armchairs, Charles II design, £82; stuffed settee and three armchairs, £110; pair gilt single bedsteads, £82.

October 7. Pictures and Drawings, ROBINSON AND FOSTER: only two items require comment, one in particular, a picture attributed to Howard Robinson, showing the Prince of Wales congratulating Wilde on his win over Lynch, £100; and a work, The Virgin and Child, on panel, of the School of Cologne, £194.

October 8. Pictures and Drawings, CHRISTIE'S: Pictures—Flowers, J. Baptiste, £315; Lucy Lowndes, W. Beechey, R.A., £131; Isabella, Lely, £63; Portrait of John Milton when a young man, Jonson, £84; A Man, by Rembrandt, £68; and one of the artist in a brown cloak, £42; George, 3rd Earl of Albemarle, Sir Joshua Reynolds, £73; Under the Mistletoe Bough, Wheatley, £252; Gulliver, Emile Adam, £115; The Introduction, F. Andreotti, £226. Four Works by B. de Hogg: Washing Day, £100; Carting Seaweed, £79; The First Lesson, £68; Motherhood, £94. River Scene, S. Lepine, £89; Place de Rivoli, G. de Nittis, £121; Monreale, Palermo, Unterberger, £126. Six by Ziem: Constantinople, £147; Feast of the Assumption, Venice, £105; and View of the Lagoons, £168; Marseilles, £126; La Peche a Venice, £78; The Dogana, Venice, £94. A Posy of Roses, £63; View over a River, J. Schoff, £73; Portrait of Manuel de Moura, Velasquez, £252; A Boy, Watteau, £63; The Infant Saviour, etc., Sir P. P. Rubens, £147.

October 11, 12 and 28. Pictures and Drawings, PUTTICK AND SIMPSON. October 11 and 12: Scrap book containing views of Moscow, St. Petersburg, etc., £17; drawing, E. S. Lundgren, £18; picture of the Last Supper and the Entombment, by Solimena, £85. October 28: Drawings, Dutch School, £16; pictures, Glasgow, Edwin Meadows, £10; Interior by Vinea, £16; A Rabbi by Terborch, £19.

October 12. Furniture and Porcelain, CHRISTIE'S: Rockingham tea service, £80; three Chelsea figures, Erato, Apollo and Clio, 16 in., £168; porcelain dessert service by Feulliet, £189; gilt chaise-longue, £60; Louis XV small marquetry table, £73; small upright secretaire, Louis XVI design, £373; Louis XV marquetry commode, £126; fourteen mahogany chairs, Adam design, £84; Queen Anne walnut stool, £57, and bureau, £97; and kneehole table, £147; old English writing table, £79; Georgian walnut armchair, £61; Queen Anne walnut cabinet, £94; Louis XV marquetry table, £153.

October 13. Silver, CHRISTIE'S: fiddle pattern service, 214 oz., £68; silver-gilt dessert service, in mahogany case, £125; four oval dessert baskets, £66; fourteen German bottles, formed as figures of musicians, 191 oz., £88; set four table candlesticks by Wakelin and Taylor, and pair candelabra, 1784–1781, £290; miniature of gentleman, in Louis XIII frame, £115.

October 13. Old Master Etchings and Engravings, SOTHEBY'S: Rembrandt leaning on a stone sill, £135; The Three Trees, only state, £840; The Three Gabled Cottages, £150; Landscape with a cottage, £155; Ephraim Bonus, £295, the preceding all Rembrandts.

October 14. Silver, SOTHEBY'S: pair Geo. II sauceboats, by Fred Kandler, 1742, and another pair, Robt. Cox, 1755, £90; eight table candlesticks, Sheffield, 1774–78, £94; tea and coffee service, Britannia standard, XVIIIth century design, £105; small Geo. I lemon strainer, London, 1720, £40; Irish coffee pot, Dublin, XVIIIth century, £75; pair circular soup tureens and covers, Paul Storr, £170; Geo. II salver, London, 1779, £74; two circular salt cellars, London, 1782, £44.

October 15. Decorative Furniture and Works of Art, CHRISTIE'S: old English dinner service, £107; Worcester tea service, Dresden mark, £336; bracket clock, T. F. Cooper, London Bridge, £21; satinwood Carlton writing table, £68.

October 15. Chinese Porcelain and Furniture, SOTHEBY'S: Sheraton sideboard, £54; Louis XV commode, signed J. Pafrat, £130; Louis XV writing table, in kingwood, very beautifully decorated, £580.

October 19. Silver, CHRISTIE'S: oblong soup tureen, 1810, £70; tankard, Humphrey Payne, 1715, £74; two pairs of waiters, Ebenezer Coker, 1766, £70; Queen Anne tankard, Nathaniel Locke, 1713, £92; and a Chas. II one, the borders reeded, 1667, maker's mark SR, £105; Queen Anne circular dish, William Williamson, Dublin, 1735, £115; silver-gilt bread basket, the centre engraved with the Prince of Wales's crest on a ground of trellis and scroll work, Simon Pantin, 1732, £60; German silver-gilt pineapple cup and cover, by Hans Keller, Nuremburg, *circa* 1580, £80.

October 21. Silver, SOTHEBY'S: Geo. III centrepiece, Thomas Powell, London, 1767, £48; number of Queen Anne toys, all by Aug. Courtauld, London, 1708, and four bowls, mark J.C., *circa* 1710, £86; Geo. II coffee pot, London, 1750, £66; German silver wager cup, in the form of a lady, by Meinrad Bauch der Altere, Nurnberg, 1610, £94.

October 21. Old French Furniture and Decorative Objects, the property of the Rt. Hon. Viscountess Harcourt, G.B.E., CHRISTIE'S: pair pots and cover, in varied colours, 1764, £55; two cylindrical pots and covers, 1769, £57; pair vases and covers and centre vase, *circa* Louis XVI, £184; pair gros bleu vases and covers, with Louis XVI ormolu borders, £304; pair vases, modelled with white and gold, Louis XV mounts, £100; pair figures on Louis XV plinths, £157; pair oviform vases and covers, painted with Chinese figures, £82; dinner service, Venice porcelain, large one, £388; a larger one on the Oriental taste, £504; pair Buen Retiro oval jardinieres, £48; famille noire vase, of tall oviform shape, very fine, 21½ in., K'ang Hsi, £756; pair cream crackle vases, Louis XV mounts, £100; and a crackle bowl, £68; pair ormolu candelabra, £168; Louis XV clock, by Ferdinand Berthoud, £89; pair oval lacquer panels, Louis XV, £136; French marble figure of nude girl, after Falconet, £136; terra cotta group, signed F. Roland and dated 1776, £63; four gilt fauteuils, Louis XV design, £138; suite furniture, Louis XV taste, settee and eight fauteuils, £378; pair Louis XVI encoignures, £336; Louis XV library table, £115; and a marquetry commode, same period, £210; regulator clock by I. Wernier, Paris, £100; escritoire, 32 in. wide, £89; pair upright mirrors, Queen Anne design, £94.

October 22. Furniture and Ceramics, SOTHEBY'S: Bloor Derby part dinner service, £105; early XIXth century mahogany pedestal writing table, by Edwards and Roberts, £64; Queen Anne bureau in walnut, £60; set six Hepplewhite chairs, mahogany, £130; walnut bureau bookcase, £118; Chippendale dressing chest, mahogany, £170; XVIIIth century Dutch bureau of bombè form, £48; pair Adam pedestals, £50; Queen Anne bureau in walnut, £66.

October 26. Silver, CHRISTIE'S: five oblong entrée dishes, 1822–23, £210; pair oval soup tureens, 1822–23, £160; four ice pails and liners, 1827, £225; circular punch bowl, 1770, £88; two-handled cup and cover, 1812, Paul Storr, £58; and one by Matthew Boulton, Birmingham, 1797, £68; pair ice pails, liners, and stands, by J. Preedy, 1803, £260; four Irish sauce boats, John Laughlin, Dublin, *circa* 1750, £115; Queen Anne cup and cover, John Wisdom, 1707, £500; circular toilet box, Charles Kandler, 1727, £200; Chas. II tazza, in the Chinese taste, 11¼ in., 1684, maker's mark, R, £370; Commonwealth porringer, 1660, £140; Chas. II porringer and cover, 1660, £185; and a Chas. tazza and porringer, 1664 and 1663, maker's marks PP and IB respectively, £135 and £80; silver-gilt helmet-shaped cream jug, Peter Archambo, 1733, £105; Queen Anne plain tankard, by Seth Lofthouse, 1705, £70.

October 27. Furniture, etc., ROBINSON AND FISHER: pair walnut elbow chairs, £48; mahogany bedroom suite, £135; set fourteen walnut front chairs, £119; set eight mahogany dining chairs, £47.

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Printed in Great Britain for the Proprietors and Publishers, APOLLO MAGAZINE, LIMITED, Mundesley, Nr. Norwich,
by FISHER, KNIGHT & Co., LTD., Gainsborough Press, St. Albans.
Entered as Second Class Matter, May 28th, 1928, at the Post Office at New York, N.Y.